



Annual Report 1981-1982



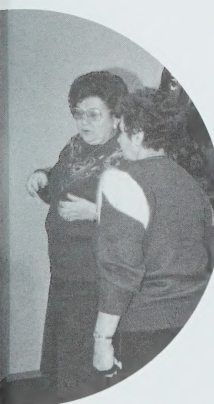
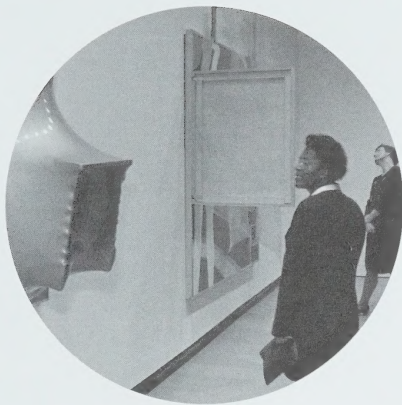
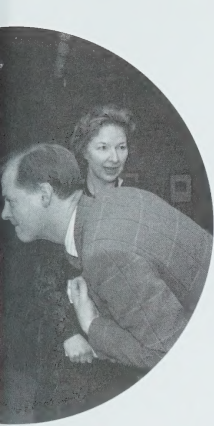
Annual Report 1992\1993



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Board of Trustees

The Art Gallery of Ontario is governed by a 27-member Board of Trustees, which is responsible for the overall direction of the Gallery. Associate members assist the board by providing advice on various aspects of the Gallery's operation. Board members and associates generously volunteer their time, knowledge and expertise to ensure the institution's effective operation.

Elected from the Membership

Lucie Amyot
Michael A. Hasley
Christopher E. Horne
F.L.R. (Eric) Jackman
J. Blair MacAulay
Joseph L. Rotman
Morris Saffer
Alan M. Schwartz
Marjorie Thomson
Barbara Wilkins-Minton

Appointed by the College of Founders

Joseph W. Fodor
Georgia Prassas
Carol Rapp
Janet Scott
John H. Switzer

Appointed by the Lieutenant-Governor-in-Council

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Sarindar Dhaliwal
Janusz Dukszta
Cheuk C. Kwan
Clement Leung-Key Lee
Claire Miller
Jim Pare
Romain Pitt
Judith Schwarz
Lisa Steele

Appointed by the Council of the Municipality of Metropolitan Toronto

Councillor Olivia Chow
Mayor June Rowlands

Associates from the Membership

Jane Aitken
Robert J. Barnett
Virginia Boyd
Keith C. Hendrick
Anne Lind
Ernest C. Mercier
Elizabeth Taylor

Associates from the College of Founders

David M. Campbell
Arthur E. Gelber
Michael M. Koerner
Joseph M. Tanenbaum

Statistics

The 1992/93 year was one of extremes for the Art Gallery of Ontario. It faced the difficult decision of closing to the public for a seven-month period. During that time, the Gallery focused its resources on the completion of the expansion project and the reinstallation of the collection. In January 1993 the expanded Gallery opened with a two-week celebration that brought 50,000 people through its doors. During the last quarter of the fiscal year, membership rose steadily and attendance levels demonstrated a continued interest in the Gallery's new approach to bringing art and people together. Our sincere thanks go to all our supporters in the private and public sectors who stood by the Gallery through this difficult period and helped it to emerge as one of the most exciting cultural institutions in Canada.

Attendance 380,375*

at the Gallery: 208,925*
at Gallery programs in
other communities: 171,450

Outreach Programs Total program bookings: 99
Centres hosting Gallery programs
total: 35
centres in Ontario: 32

Gallery Members 21,689*

Corporate Members 210*

Permanent Collection 1992/93 acquisitions: 369
Size of collection: 17,710

Facility Total area: 44,871 square metres
Exhibition space: 9,378 square metres

Public Program Attendance Off the Wall!: 5,790*
Gallery Talks: 9,696*
Gallery School
Programs/Events: 8,880*
Lectures/Courses: 300*
Adult Group Visits: 3,340*

School Programs Attendance Group Visits
elementary level: 2,447*
secondary level: 1,378*
studio visits: 500*
Professional development
programs for teachers: 90*

Resources Audio-Visual Centre
slide holdings: 142,462
video holdings: 839
media kit holdings: 125
borrowers: 1,616*
estimated viewing
audience: 32,320*
Research Library
volumes: 105,000
artists' files: 55,000
auction catalogues: 40,000

* Figures are significantly lower than average, reflecting the impact of the construction and closure period.

Director Glenn Lowry welcomes
ten-year-old Hanna Kudlacz as the first
visitor to the Gallery on opening day.

The year 1992/93 was one of extremes for the Art Gallery of Ontario. From the unprecedented closure of the building to the public for a seven-month period to the phenomenally successful celebration of the institution's new, expanded Gallery in January, staff, trustees and volunteers acted with admirable determination and optimism. The expansion was completed both within budget and on time, and the Gallery emerged as one of Canada's most exciting cultural institutions.

As I mentioned in last year's annual report, our challenge has been "to prepare for operation in the expanded facility while dealing responsibly with decreased operating funds." In June 1992, the provincial government allocated a base operating grant of \$9.5 million, which was an increase of \$1 million from our 1991/92 base funding. A special transition grant of \$800,000 was also allocated pending the report of a task force appointed by the government to "make recommendations to the Minister and the Board of Trustees of the AGO on the future finances and operations of the Gallery."

This \$10.3 million funding package was almost \$2 million less than the Gallery had anticipated. Given the pressures of operating an institution during construction with a significantly reduced operating budget, the board decided that it could not afford to fully prepare the Gallery for opening in January 1993 while maintaining public operation. To ensure the long-term future of the institution, the board resolved to focus the Gallery's energies on the reopening of its expanded facility, and on July 4, 1992, the Gallery closed to the public in order to concentrate financial and human resources on the completion of this project.

In November, the final report of the task force was made public. The report commended the sound management and fiscal responsibility of the institution and praised the Gallery for the fulfilment of its provincial mandate. It also recommended that the Ontario government stabilize the Gallery's operating funds in order to anchor its long-term future. The extensive dialogue that the task force facilitated proved to be a catalyst for significantly greater communication and understanding between the Gallery and the government.

In mid-December, with the support of the American Express Foundation – the major sponsor of the Gallery's opening celebrations – a strong marketing campaign sent the first signal to the public that something was about to happen at the Gallery. Banners and posters carrying the institution's new graphic identity

appeared throughout the city, announcing the Gallery's reopening. Public interest was sparked and over 50,000 people took part in the two weeks of opening celebrations, which included live entertainment, films, and a variety of programs and activities. A highlight of the celebrations was the highly successful fund-raising gala jointly organized by Gallery trustees, volunteers and staff members, which netted close to \$350,000 for the Gallery. The reopening of the Art Gallery of Ontario received extensive media coverage in Canada, as well as positive reviews in the United States and Europe.

Just prior to the grand reopening, the provincial government announced that it would increase the Gallery's annual base support by \$2 million effective in 1993/94. This annual grant of \$11.5 million will provide a stable operating base for the institution, and will establish a foundation on which the Gallery can develop increased, self-generated revenues. This affirmation of public sector support will enable the Gallery, in conjunction with the provincial government, to forge new partnerships with the private sector. In addition, the federal Department of Communications presented a welcome grant of \$900,000 for capital improvements to the Gallery's existing building.

In addition to this good financial news, Joey and Toby Tanenbaum and Mrs. Anne Tanenbaum announced a major donation of \$4 million. Their gift included \$3 million to launch a major planned giving campaign and \$1 million to spearhead the final phase of the Stage III capital fund-raising campaign. In recognition of the extraordinary generosity of the Tanenbaum family, the beaux-arts core of the Gallery was named the Tanenbaum Centre of European Art.

Indeed, over the course of the year the Gallery was on the receiving end of an incredibly heartening show of support from the private sector. At the end of the fiscal year, membership had increased by over 30 percent since the month of October. In addition, the dire economic situation did not deter donors to the Gallery's Annual Giving Fund, which successfully met its target.

Transfers from the Annual Giving Fund and the AGO Foundation assisted in the reinstallation of the permanent collection. From an operating point of view, the Gallery operated at breakeven, which is a major tribute to the management and staff during an exceptionally challenging period.

Many significant works of art donated by individuals during the year strengthened the permanent collection. Of particular note is

an anonymous gift of a remarkable work by Eugène Boudin entitled *Plage aux environs de Trouville*. Our permanent collection has been built through the generosity of the private sector, and gifts like this reinforce the tradition of partnership that the Gallery has developed with corporations and individuals throughout its 93-year history.

The year also brought sadness with the deaths of some longtime friends of the Gallery: David H.M. Vaughan, president of the Tecolote Foundation, who was instrumental in making the refurbishment of the Old Master galleries possible and was also a major contributor to the Gallery's European Collection; Harry Klammer, who, with his wife Marcia and their family, laid the foundation of our Inuit collection with their donation of 600 Inuit works of art; and Signy Eaton, a driving force at the Gallery since 1945. Friends of Signy Eaton contributed to the Gallery in her memory to outfit the new studiolo in the European Galleries. In addition, the Eaton Foundation made a generous donation that made possible the refurbishment and reinstallation of the fountain in Walker Court, which was originally purchased for the Gallery by Frank P. Wood in 1928. In January 1993 the fountain was dedicated and named the Signy Eaton Fountain.

Throughout the year the Gallery continued to fulfill its provincial mandate by maintaining programs and services to communities throughout Ontario. Artreach 25, the 18-month celebration that marked the Gallery's partnership with the province of Ontario, reached its successful completion in December 1992. In total 25 communities around the province hosted Gallery programs.

The past year also provided opportunities for interesting partnerships within the artistic community. The Gallery and the Ontario College of Art established a mural competition for students. The winners of this year's competition were Hugh Alcock, Vladimir Gropic and Moris Molino. Their work hangs in the Gallery's café.

In addition, Vivian and David Campbell, generous Gallery benefactors and patrons of the arts, initiated and sponsored a functional sculpture competition. Artists, architects and designers were invited to submit proposals for functional sculpture that could be commissioned and acquired as works of art for the Gallery's permanent collection, and would be installed on the Vivian and David Campbell Sculpture Terrace. The competition attracted over 300 submissions from across Canada. The winning proposals were submitted by artists Micah Lexier, Ken Lum and Susan Schelle. A proposal from architects Martin Kohn and John Shnier was awarded an honourable mention.

Toronto artist Robin Collyer received international recognition when an exhibition project on his work, curated by Philip Monk, the Gallery's curator of contemporary art, won a national competition to represent Canada at the 45th Venice Biennale in 1993. Collyer's works will be shown in the Canada Pavilion with the Art Gallery of Ontario as the sponsoring institution.

In summary, the challenges faced by the institution during the past year have accelerated the creation of a more focused, consolidated and energetic organization that will be well prepared to face the economic and social realities of the 1990s. This process was aided by two retreats at which members of the Board of Trustees reviewed the issues raised by the task force, renewed long-term strategy plans, and put into place the basis for a new vision for the Art Gallery of Ontario.

The past two years have certainly not been dull. As I end my term as president, my thanks go to members of the Board of Trustees for their invaluable help, advice and counsel; to Glenn Lowry for his inspired leadership through a remarkably challenging two-and-a-half years as director; to Shari Ingram, deputy director, and the rest of our incredibly dedicated staff who worked tirelessly to create the rebirth of the Gallery; and to the hundreds of volunteers who contributed to the Gallery in so many ways. The Gallery is indeed one of Canada's most exciting cultural institutions and it is well-positioned to realize its enormous potential.

Michael A. Hasley



A sampling of key players who made the Gallery's expansion project a reality (from left to right): Fredrik Eaton, Canadian High Commissioner to Britain and chairman of the Gallery's capital fundraising campaign; Marjorie Thomson, president of the Volunteer Committee; the Honourable Bob Rae, Premier of Ontario; Director Emeritus Bill Withrow; President Michael Hasley.

L'exercice 1992-1993 s'est révélé particulièrement riche en émotions pour le Musée des beaux-arts de l'Ontario. Nous avons vécu le regret de fermer le Musée pour une période de sept mois et l'euphorie de fêter l'inauguration des nouvelles installations dans le respect des budgets et des échéanciers. L'inlassable détermination et l'optimisme des employés, des membres du Conseil et des bénévoles ont propulsé le Musée au rang des institutions culturelles les plus dynamiques au pays.

L'année dernière, nous nous étions donné comme défi de « préparer l'inauguration des locaux agrandis du Musée tout en faisant face à une réduction de nos subventions de fonctionnement ». En juin 1992, le gouvernement provincial a alloué au Musée une subvention de fonctionnement de base de 9,5 millions de dollars, soit 1 million de plus qu'en 1991-1992. Une subvention de transition spéciale d'un montant de 800 000 \$ a également été accordée en attendant le rapport final du groupe d'étude indépendant sur l'avenir du Musée des beaux-arts de l'Ontario. Nommé par le gouvernement, le groupe d'étude était chargé de faire des « recommandations au ministre et au Conseil d'administration du Musée sur l'avenir de l'institution ».

Les 10,3 millions de dollars consentis dans le cadre du programme global de subventions représentaient quelque 2 millions en dessous du montant escompté. Contraint de composer avec un budget de fonctionnement sensiblement réduit, le Musée ne pouvait continuer à assumer les responsabilités inhérentes à sa programmation. Il lui était devenu impossible de préparer l'inauguration en restant ouvert au public. Le Conseil arriva à la décision que la seule façon d'assurer l'avenir à long terme du Musée des beaux-arts de l'Ontario était de redoubler d'efforts pour que les travaux d'agrandissement et le réaménagement de la collection permanente soient efficacement menés à terme. Le 4 juillet 1992, le Musée fermait ses portes au public pour ne les rouvrir qu'en janvier 1993.

Le rapport final du groupe d'étude, rendu public en novembre, louait la gestion rigoureuse et la méticuleuse planification financière du Musée, de même que ses efforts pour respecter son mandat provincial. Il recommandait que le gouvernement de l'Ontario stabilise les fonds de fonctionnement du Musée de manière à assurer la survie à long terme de l'institution. Le dialogue amorcé par le groupe d'étude a joué un rôle de catalyseur, ouvrant la voie à des échanges éclairés entre le Musée et le gouvernement.

À la mi-décembre, la Fondation American Express – société commanditaire des festivités entourant l'inauguration du Musée – participait au lancement d'une importante campagne de promotion invitant le public à ouvrir l'œil. Bannières et affiches, dévoilant la nouvelle « signature » du Musée, annonçaient sa réouverture dans tous les coins de la ville. Plus de 50 000 personnes ont participé aux festivités – spectacles, films, programmes et activités – marquant les deux premières semaines d'ouverture du Musée. Un des points culminants fut sans doute le gala inaugural organisé conjointement par les membres du Conseil, les bénévoles et les employés du Musée pour recueillir des fonds. Couronné de succès, l'événement a rapporté quelque 350 000 \$ au Musée. La réouverture du Musée a eu très bonne presse non seulement au Canada, mais aux États-Unis et en Europe également.

Quelques jours avant la réouverture officielle du Musée, le gouvernement de l'Ontario a annoncé qu'il augmentait de 2 millions de dollars la subvention de base du Musée dès 1993-1994. Cette subvention annuelle de 11,5 millions de dollars favorisera le développement de sources d'autofinancement pour le Musée. Ce témoignage d'appui du secteur public permettra au Musée, de concert avec le gouvernement provincial, d'établir de nouveaux partenariats avec le secteur privé. Le ministère des Communications du Canada a versé au Musée une subvention de 900 000 \$ pour la réfection de l'ancien édifice.

La réouverture fut également marquée par l'annonce que Joey et Toby Tanenbaum et madame Anne Tanenbaum remettaient au Musée un don de 4 millions de dollars qui sera réparti comme suit : 3 millions pour lancer une importante campagne de financement et 1 million pour donner le coup d'envoi à la phase finale de la campagne de levée de fonds pour le projet d'agrandissement et de réfection du Musée. Pour commémorer l'extraordinaire apport de la famille Tanenbaum, les salles de style beaux-arts du Musée feront désormais partie du Centre d'art européen Tanenbaum.

En 1992-1993, le secteur privé n'a ménagé aucun effort pour venir en aide au Musée. À la fin de l'exercice financier, le nombre des membres avait augmenté de 30 % par rapport au mois d'octobre. Et, malgré la piètre conjoncture économique, la Campagne annuelle de financement a atteint son objectif.

Les fonds versés au Musée par la Campagne annuelle de financement et la Fondation du Musée des beaux-arts de l'Ontario ont servi à la réinstallation de la collection permanente.

Mrs. Anne Pope
 Mr. Nicholas Poppenk
 Mr. & Mrs. M. Porco
 Mr. Douglas R. Porter
 Mr. & Mrs. E. Alan Porter
 Mrs. J. Porter
 Mrs. Jack Posluns
 Mr. & Mrs. Lloyd R. Posno
 Ms. Ruth Ann Power
 Mr. & Mrs. James B. Prendergast
 Mr. L. A. Prendergast
 Mr. Peter Prendergast
 Mr. Paul S. Price
 Dr. & Mrs. Ralph Price
 Mr. & Mrs. G. I. Pringle
 Mr. Mark Prior
 Mr. & Mrs. Pritchard
 Mr. M. Pritzker
 Mr. Henry D. Proboszcz
 Mrs. & Ms. Procter
 Mr. C. E. Pucknell
 Mr. Kenneth Pulkanik
 Mr. & Mrs. G.R. Purchase
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 Mr. Stephen Pustil
 Mr. Gary Pyper
 Mr. George C. Pyron
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 Ms. Gail P.T. Quimpo
 Mr. & Mrs. David H. Race
 Mr. Bernard Radley
 Mr. & Mrs. Allan Rae
 Mrs. Louise Rae
 Ms. Marcia Rafelman
 Mr. & Mrs. T. F. Rahilly
 Mrs. Margaret Ralph
 Mr. & Mrs. R. Ralston
 Mr. Henry Ramer
 Mrs. Frances Ramsay
 Dr. & Mrs. C. P. Rance
 Ms. Doreen Rapport
 Mr. C. Edward Rathe
 Miss Cecille Ratney
 Ms. G. R. Rattle
 C. Rausch & B. Bank
 P. Rausch & R. Silverstein
 Rausch
 Mr. G. J. Rawnsley
 Mrs. Toby Rayman
 Mrs. W. Harold Rea
 Mr. Kenneth Read
 Mr. Martin Reader
 Mrs. Lily Reback
 Mr. J. Reddy
 Mrs. L. J. Redman
 Mr. Chris Reed
 Mr. D. Reed & Ms. S. Chaffield
 Ms. Connie Reeve
 Mr. & Mrs. Robert Reford
 Mr. & Mrs. F. Donald Reid
 Marguerite Reid
 Mrs. Marilyn Reid
 Mr. Robert Reid
 Ms. Patti A. Reilly
 Mrs. Carole Rein
 Mr. & Mrs. Ralph J.G. Reiner
 Dr. & Mrs. A. Reingold
 Mr. Joel Reisman
 Mr. & Mrs. H. Renegar
 Dr. & Mrs. David Rennie
 Mr. Paul Reuber
 Mr. & Mrs. E.J. Reynolds
 Mr. & Mrs. J. R. Reynolds
 Mrs. John B. Reynolds
 Mrs. Barbara Ribble
 Ms. K. Rice
 Mr. & Mrs. David I. Richardson
 Mr. & Mrs. G. A. Richards
 Gabrielle Richards
 Mr. & Mrs. H. J. W. Richards
 Mr. K. J. Richards
 Miss Kathleen M. Richards
 Mr. P. H. Richardson
 Mr. & Mrs. R. F. Richards
 Mrs. E. H. Riley
 Mrs. John M. Riley
 Mr. & Mrs. Paul J. Ringer
 Mr. Lembitu Ristsoo
 Mrs. D. C. Robertson
 Mr. Eric Robertson
 Mr. Kenneth G. Robertson
 Ms. Margery Robertson
 Mrs. Patricia Robertson
 Mrs. R. Robertson
 Wendy Roberts
 Ms. Dale L. Robinette
 Mr. Ben N. Robinson
 Mr. Sydney L. Robins
 Mr. Walter T. Robinson
 Mrs. Edward Robson
 Mr. John Robson & Ms. Barbara Switocz
 Mr. & Mrs. G. K. Rodgers
 Dr. & Mrs. N. Wilson Rodger
 Ms. Kelly Rogers
 Mr. W. S. Rogers
 Dr. E. P. Rogaman
 Mr. & Mrs. T. Rohaly
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 Ms. Maria Romanec
 Mr. Ray Romanin
 Dr. & Mrs. Michael A. Romeo
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 Mr. & Mrs. Albert Rose
 Miss H. Jean Rose
 Mr. & Mrs. John Rose
 Mr. Leslie Rose
 Dr. & Mrs. Fred Rosen
 Mr. John M. Rosen
 Mr. Justice Alvin Rosenberg
 Mr. & Mrs. Rosenfeld
 Mr. Jonathan Rosenthal
 Mrs. Frances M. Rosewarne
 Ms. Anita K. Ross
 Dr. Bruce Ross
 Miss Constance Ross
 Mrs. Eileen Ross
 Mr. H. David Ross
 Ms. Helen J. Ross
 Mrs. Minnie Ross
 Mr. & Mrs. Nick & Lynn Ross
 Ms. P. Ross
 Mr. M. Ross & Ms. N. Michael
 Ms. H. Lonore Roszell
 Mr. Lawrence Rotenberg & Ms. P. Brown
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 Mr. Leon Rubinstein
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 Mr. Donald Russell
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 Mrs. Birgitta Savoie
 Mr. Yves M. Savoie
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 Ms. MaryLynn Scott
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 Ms. Virginia R. Scott
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 Mr. Bill Seegmiller
 Mr. & Mrs. Harold Seidelman
 Mr. Antonin Sekvenc
 Ms. Elizabeth A. Selinger
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Dr. D. Solomon
Mr. & Mrs. Glenn Solomon

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Mrs. Elaine Solway
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Ms. Maureen R. Speer
Ms. Lois Spencer
Mr. & Mrs. Michael V. Spence
Ms. Tafiia A. Spence
Mrs. Ruth Spielbergs
Mr. Eric Spindler
Mr. & Mrs. Robert J. Spindler
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Mr. Robert H. Steinbach
Mr. Douglas E. Steiner
Eric Steiner & Jack Steven
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Mrs. Joan M. Stepan
Miss L. F. Stephenson
Mr. Robert Stephenson
Mrs. S. J. Stepinac
Mr. & Mrs. Walter Stepura
Mr. & Mrs. Floyd Stern
Mrs. Lloyd G. Stevenson
Ms. Maria Stevnton
Mr. N. Stevens
Mr. Andrew Stewart
Mr. & Mrs. B. H. Stewart
Ms. Dorothy Stewart
Mr. James K. Stewart
Miss Jean M. Stewart
Dr. Joan C. Stewart
Dr. L. S. Stewart
Mrs. Mary Jane Stikeman
Mr. David Stinson
Mr. & Mrs. F. C. Stinson
Ms. Doreen Stith
Mr. & Mrs. R. J. Stockwell
Mr. J. Alan Stoddart
Mr. & Mrs. B. P. Stoicheff
Mr. Allan Stone
Mr. & Mrs. Harry A. Stone
Mr. & Mrs. E. Stossel
Mrs. Edwin Strachan

Dr. & Mrs. P. Straka
Mrs. Tenny Street
Dr. Alison Strong
Mr. Peter Stuart
Mr. & Mrs. R. S. Stuart
Mr. Milos Sturm
Dr. & Mrs. Donald J. A. Sutherland
Mr. & Mrs. James Sutherland
Mr. & Mrs. J. Sutherland
R. Sutherland & M. A. Eberts
Ms. Carol Sutton
Mr. & Mrs. Jack Sutton
Mr. & Mrs. M. B. Sutton
Mr. & Mrs. David A. Swartz
Mr. & Mrs. Paul E. Swartz
Mrs. Susan Swartz
Mr. John Swiderski
Ms. C. S. Swindell & Mr. A. F. Clark
Mr. & Mrs. I. Switzer
Prof. Edward A. Synan
Mr. Ying Kuen Tam
Mrs. Sally Tanaka
Mr. & Mrs. David Tannenbaum
Dr. & Mrs. Lionel Tanzer
Mr. Derek Tarlton
Mr. Robert Tattersall
Mrs. Agatha Tawaststjerna
Dr. & Mrs. D. C. K. Tay
Mr. & Mrs. Taylor
Mr. David G. Taylor
Mr. Jeremy Taylor
Ms. Lesley Ciarula Taylor
Mr. Robert C. Taylor
Mr. Henri Teekman
Mr. John A. Teeter
Mr. Edward R. Telenko
Richard Teminski
Mr. David R. Tennent
Dr. & Mrs. D. C. Teskey
Dr. R. Thakur
Mr. Bruce Thomas
Ms. Caroline Thomas & Mr. L. Biancolen
Ms. C. Thompson
Dr. Dorothy E.A. Thompson
Ms. Florence Thompson
Mr. Hugh Thompson
Ms. K. A. Thompson
Kristine Thompson
Rochelle Thompson
Mrs. Gay Thomson

Mrs. Grace J. Thomson
Mr. & Mrs. Thomas H. Thomson
Mr. R. Thorman
Mrs. H. D. Thornton
Miss Kathryn J. Thornton
Miss Eloise Thurier
Ms. Sally Thurlow-Ward
Mr. & Mrs. Ralph Tibbles
Mr. & Mrs. Kenneth E. Tidy
Mr. H. Henk Tiesma
Mr. Robert J. Tieszen
Mrs. David Y. Timbrell
Mrs. Charles W. Tisdall
Mrs. Frederick F. Tisdall
Mr. & Mrs. George Tiviluk
Dr. & Mrs. Seymour B. Tobe
Miss Helen S. Tokiwa
Mr. & Mrs. E. B. Toller
Miss Florence Tomlinson
Ms. Jane Toporowski
Dr. & Mrs. James Topp
Mr. T. E. Topping
Mr. H. S. Torgal
Ms. Martha J. Tory
Mr. & Mrs. E. A. Tossell
Mr. & Mrs. Roger Touw
Mr. & Mrs. D. Traicus
Mr. Stephen E. Travis
Mr. & Mrs. Tredgett
Ian Trites & Caroline O'Brien
Mrs. Jean M. Troop
Dr. & Mrs. Mrs. G. Trope
Mr. R. Aihoshi & Ms. Suzanne Truchan
Mr. Arnold Tse
Miss Sara Tuberman
Mr. P. G. Tuffnell
Mrs. C. W. Tugman
Mr. & Mrs. Turnbull
Dr. & Mrs. D. Turner
Mr. H. M. Turner Jr.
Mr. & Mrs. J. Turner
Mr. & Mrs. M. A. Turner
Mr. & Mrs. Bertalan L. Turvolgyi
Mrs. William O. Twaits
Dr. & Mrs. A. Tynio
Mr. Eric Uhlig
Mr. & Mrs. Gary Ullman
Dr. & Mrs. Percy Urbach
Mr. & Mrs. Clara Urbanovits
Mr. Barrie Usher
Mrs. Diana M. Utermann

Ms. Nicoletta Vaccaro
Mrs. Jean Van De Water
Mr. & Mrs. K. L. Van Lier
The Honorable & Mrs. John Vanduzer
Mr. & Mrs. D.T. Vanstone
Mr. R. D. Varsava
Dr. & Mrs. Eugene Vayda
Mr. & Mrs. Kendrick Venables
John Vereshack
Mr. W. Verheijen
Mr. Leland David Verner
Anita Verstraete
Yvonne Vetere
Mr. Jacques Vezina
Dr. & Mrs. G. Stephen Vickers
Mrs. Florence Vigod
Ms. S. E. Vincent
Robert Vipond & Gina D. Feldberg
Mr. & Mrs. Joe Visenberg
Mr. & Mrs. G. A. Vivian
Mr. Robert Vizzaccaro
Mrs. E. Von Ploennies
Yvonne & Peter Wabersich
Mr. & Mrs. Ross C. Waddingham
Mr. Denny Wadds
Mrs. Christine Wade
Mr. & Mrs. Paul L. Waitzer
Mrs. Norton S. Walbridge
Robert & Carol Waldock
Ms. Diane E. Walker
Ms. Gail Walker
Mr. & Mrs. Walker
Mr. & Mrs. Peter R. Walker
Mr. & Mrs. R. Walker
Mr. & Mrs. Ronald I. Wallace
Dr. Douglas F. Waller
Mr. Terence Wallis
Assoc. Chief Judge & Mrs. R. Walsmsley
Mrs. Dorothy Walsh
Frances Walsh
Mr. & Mrs. L. Walsh
Mr. & Mrs. Peter Walter
Mr. & Mrs. R. J. Walters
Mr. & Mrs. Paul Walton
Dr. Paul Wang
Miss Flora M. Ward
Mrs. H. A. Ward
Mr. & Mrs. Murray J. S. Wark

En 1992-1993, le Musée a fait ses frais. Compte tenu des circonstances, c'est un véritable tour d'adresse qu'ont réussi les gestionnaires et les employés.

Grâce à la générosité des donateurs un grand nombre d'œuvres d'art sont venues enrichir la collection permanente du Musée au cours de l'année. Le Musée a reçu d'un donateur anonyme le remarquable tableau d'Eugène Boudin intitulé *Plage aux environs de Trouville*. La collection permanente du Musée a été constituée grâce à la générosité du secteur privé. Des dons de cette envergure renforce la tradition de partenariat que le Musée a établi avec les sociétés et les particuliers au cours des 93 années de son histoire.

En 1992-1993, le Musée a été touché par le décès d'amis de longue date : David H.M. Vaughan, président de la Tecolote Foundation, dont l'aide généreuse a rendu possible la réfection des salles des maîtres anciens, et les dons ont substantiellement contribué à l'essor de la collection d'art européen du Musée; Harry Klammer, dont la donation familiale de 600 œuvres d'art a établi les assises de la collection d'art inuit du Musée; et Signy Eaton, force agissante au Musée depuis 1945. Les amis de Signy Eaton ont rendu possible l'installation du nouveau *studiolo* dans les salles d'art européen en sa mémoire. En outre, l'appui généreux de la Fondation Eaton a permis de réinstaller la fontaine dans la Walker Court. Frank P. Wood avait fait don de la fontaine au Musée en 1928. Depuis janvier 1993, elle porte le nom de Fontaine Signy Eaton.

En 1992-1993, le Musée a tout mis en œuvre pour respecter son mandat provincial et continuer d'offrir ses services et programmes aux collectivités à l'échelle de la province. « Artreach 25 », un programme de 18 mois célébrant l'association entre le Musée et la province de l'Ontario, a été mené à terme en décembre 1992. Au total, 25 collectivités ontariennes ont accueilli des programmes du Musée.

Nous avons également eu la possibilité d'établir d'intéressants partenariats avec la communauté artistique. Le Musée et l'Ontario College of Art ont créé un concours à l'intention des étudiants. Les lauréats de cette année sont Hugh Alcock, Vladimir Gropic et Moris Molino. Leur murale est installée dans le Café du Musée.

Vivian et David Campbell, dont la générosité et l'intérêt pour les arts ne sont plus à démontrer, ont parrainé un concours de

sculptures fonctionnelles. Artistes, architectes et designers ont été invités à déposer des projets de sculptures pour la Terrasse Vivian et David Campbell. Ils ont été plus de 300 à répondre à l'appel. Les sculptures des lauréats Micah Lexier, Ken Lum et Susan Schelle font désormais partie de la collection permanente du Musée. Le projet des architectes Martin Kohn et John Shnier a reçu une mention honorable.

L'artiste torontois Robin Collyer s'est vu accorder une reconnaissance internationale lorsque le projet d'exposition soumis par Philip Monk, conservateur de l'art contemporain au Musée, a été choisi pour représenter le Canada à la 45^e édition de la Biennale de Venise. Le Musée des beaux-arts de l'Ontario est l'institution commanditaire de l'exposition Robin Collyer au Pavillon canadien.

En dernière analyse, les défis relevés au cours de l'année ont insufflé une vigueur nouvelle à l'institution, qui sera mieux à même de composer avec les réalités économiques et sociales des années 1990. Également bénéfiques, les deux retraites qui ont permis au Conseil d'administration de se pencher sur les questions soulevées par le groupe d'étude, de réviser les stratégies à long terme de l'institution et d'élaborer un nouvel énoncé de vision pour le Musée.

Les deux dernières années n'ont certainement pas été ennuyeuses. Mon mandat de président arrivant à échéance, je tiens à remercier les membres du Conseil d'administration de leur appui indéfectible. Je tiens également à exprimer toute ma gratitude à Glenn Lowry, dont l'esprit d'initiative nous a permis de relever avec brio les défis des deux dernières années. Je remercie enfin Shari Ingram, directrice adjointe, ainsi que tous les employés et bénévoles. Sans leur contribution assidue il nous aurait été impossible de réaliser notre grand projet. Le Musée est l'une des institutions culturelles les plus dynamiques au Canada qui est loin d'avoir donné toute sa mesure.

Michael A. Hasley

Acquisitions

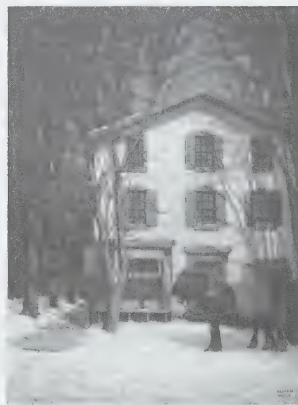
Since the Gallery's inception in 1900, its collection of close to 18,000 works of art has been built through the unique support of the private sector. Works are acquired through donation, or purchased with funds provided by the AGO Foundation, the Annual Giving Fund and the Gallery's Volunteer Committee. In 1992/93, 369 works were added to the permanent collection.



Eugène Louis Boudin *Plage aux environs de Trouville* 1864
Anonymous gift



Installation of Yves Gaucher's recent work
B.F.Ps/AGO92
Gift of Michael and Sonja Koerner



Lawren S. Harris *The Corner Store*
Bequest of Mary Gordon Nesbitt

Gifts of Works of Art

Canadian Historical

Gift of **A friend of the Gallery**

Biriukova, Yulia (1895-1972)
Portrait of Mrs. Carl Schaeffer
 (née Lillian Evers) 1933
 Oil on canvas. 91.7 x 73.9 cm
 (unframed)

Gift of **The artist**

Hagan, Frederick (b.1918)
The Ladders
 A portfolio containing 129
 drawings and prints

Gift of **Lawren P. Harris**

Harris, Lawren S. (1885-1970)
 83 drawings on paper, 3 sketchbooks

Bequest of **Mary Gordon Nesbitt**

Harris, Lawren S. (1885-1970)
The Corner Store
 Oil on canvas. 88.5 x 66.2 cm

Gift of **Dr. J. Murray Speirs**

Harris, Lawren S. (1885-1970)
German Village c. 1907
 Oil on wood panel. 15.1 x 20.1 cm
 [verso: Speirs, Doris Huestis Mills
 (1894-1989)
Untitled Landscape c.1935]

Transferred from **Study Collection to Canadian Historical Collection**

Matthews, Marmaduke (1837-1913)
Portrait of Mrs. Matthews c. 1870
 Watercolour, gouache, and gum
 arabic over graphite on wove
 paper. 59.2 x 41.8 cm

Gift of **R. Fraser Elliott, Toronto, in memory of Betty Ann Elliott**

McNicoll, Helen (1879-1915)
Picking Flowers c.1912
 Oil on canvas. 94.0 x 78.8 cm

Gift of **The late Isabel S. Grant**

O'Brien, Lucius (1832-1899)
Sketchbook 1852-69
 Graphite, watercolour, pen and ink,
 and gouache on cream, grey and
 brown wove papers.
 12.7 x 37.0 cm (open)
Sketchbook 1853-68
 Graphite, pen and ink, watercolour,
 and scraping on cream coloured
 wove papers. 13.5 x 38.0 cm (open)
Sketchbook 1882-83
 Graphite and watercolour on beige
 paper. 12.7 x 37.0 cm (open)

Gift of **Michael Pflug**

Pflug, Christiane (Canadian, 1936-1972)
Hôpital Laennec, Paris 1955
 Oil on canvas. 65.3 x 68.8 cm

Gift of **David and Ruth Shaul**

Ronald, William (b.1926)
Untitled 1953
 Ink and watercolour on paper
 21.5 x 35.5 cm

Canadian Contemporary

Gift of **Alison and Alan Schwartz**

Clark, John (Canadian, 1943-1989)
The Fall 1985
 Oil and acrylic on canvas
 202.5 x 191.5 cm
The Good Warehouse 1981
 Acrylic on canvas. 130.0 x 164.0 cm
Mirror and Rope 1978
 Oil on canvas. 114.3 x 159.8 cm

Comtois, Louis [1945-1990]

Light Idioms: Aqua/Blue/Red 1988
 Plaster, jute, oil, wax on plywood
 244.0 x 143.5 cm (unframed)
New York 3 1977
 Acrylic on canvas
 152.7 x 303.0 cm (unframed)

Gift of **Mr. and Mrs. H. Konopny**

Fauteux, André (Canadian, b.1946)
Niagara Region Variation 1989
 Brass and corten steel
 124.5 x 160.0 x 61.0 cm
Romanesque Variation #3 1989
 Corten steel
 122.3 x 162.5 x 102.0 cm

Gift of **Michael and Sonja Koerner**

Gaucher, Yves (Canadian, b.1934)
B.F.Ps/AGO92 1992
 Acrylic on canvas. 426.7 x 670.6 cm

Gift of **Olga Charyshyn in memory of Fritz Boehmer**

Gaucher, Yves (Canadian, b.1934)
Jericho
 Lithograph on paper
 74.1 x 105.7 cm

Gift of **Susan Watterson**

Groombridge, Brian (b.1953)
New Model for Measurement 1991
 Brass. 53.3 x 4.1 x .6 cm

Gift of **Tony Ryan, in memory of John S. Masham**

Houle, Robert (b.1947)
Composition I 1987
 Oil wash on wove paper
 80.3 x 100.9 cm (sight)

Gift of **Tony Ryan in memory of Richard M. Barrett**

Houle, Robert (b.1947)
Faulklands 1982
 Acrylic on wood
 147.2 x 3.5 x 3.0 cm (unframed)

Gift of **Olga Charyshyn**

Kennedy, Garry Neill (Canadian, b.1935)
Canadian Contemporary Collection
Average Size, Average Colour
 Graphite with collage and
 photograph on paper
 50.7 x 61.0 cm

Gift of **Susan Watterson**

Lum, Ken (b.1956)
Ask for Larry Myers 1990
 Colour C-print on photographic
 paper. 21.5 x 34.8 cm (sight)

Gift of **Ann M. and Marshall H. Webb**

Lum, Ken (b.1956)
Language Painting #1 1987
 Enamel on wood, 121.9 x 152.4 cm

Gift of **Spectrum Mutual Fund Services Inc.**

Marino, Carol (b.1943)
Streptocarpus #3 1981
 Gelatin silver print (toned) on paper
 27.9 x 35.6 cm

Gift of **Vizma and Eric Sprott**

Martin, Ron (b.1943)
A Scale of Low Intensity Colour 1984
 Acrylic on canvas
 244.0 x 367.0 cm
9 Tints of Alizarin Crimson 1982-83
 Acrylic on canvas
 243.8 x 365.8 cm
Sun & Moon, 4 Series of Relative
Shade
 Acrylic on canvas. 244.0 x 366.0 cm
384-96-24-6-Yellow Chroma
 1984-85
 Acrylic on canvas. 244.0 x 366.0 cm
Untitled 1981
 Acrylic on canvas. 244.5 x 367.0 cm

Gift of **The artist**

Meigs, Sandra (b.1953)
Live Now/Die Now 1988
 Acrylic, formica, plastic
 243.8 x 213.4 cm (framed);
 178.2 x 178.5 cm (*Die Now* framed)

Gift of **Alison and Alan Schwartz**

Rayner, Gordon (b.1935)
Persian Book 1974
 Acrylic, wood and plexiglass on
 canvas. 213.4 x 183.2 cm

<p>Gift of The artist</p> <p>Tod, Joanne (b.1953)</p> <p><i>Similac</i> 1992</p> <p>Oil and acrylic on canvas</p> <p>213.5 x 305.3 cm (unframed)</p>	<p>Gift of Margaret and Ian Ross</p> <p>Pajou, Augustin (French, 1730-1809)</p> <p><i>Tête de vieillard</i> 1761</p> <p>Terracotta. H. 55.5 cm</p>	<p>D'Arcangelo, Allan (American, b.1930)</p> <p><i>Untitled</i> 1968</p> <p>Colour screenprint on machine-made wave paper. 75.1 x 60.0 cm</p>	<p>Gift of Walter Carsen</p> <p>Lindner, Richard (American, 1901-1978)</p> <p><i>Untitled</i> 1968</p> <p>Colour screenprint on machine-made wave paper. 75.1 x 60.1 cm</p>
<p>Gift of René Blouin and Ronald Noel</p> <p>Whittome, Irene F. (b.1942)</p> <p><i>Narcisse</i> 1969</p> <p>Lithograph on wove paper</p> <p>75.4 x 62.6 cm</p>	<p>Gift of Jack G. Kade and family</p> <p>Salvi, Giovanni Battista (attributed to) (Italian, 1609-1685)</p> <p><i>Madonna</i> c.1650</p> <p>Oil on slate. D. 66.0 cm</p>	<p>Gift of Leanne Hull Fine Art</p> <p>Dine, Jim (American, b.1935)</p> <p><i>Wall Chart #3</i> 1974</p> <p>Lithograph on wove paper</p> <p>122.2 x 88.3 cm</p>	<p>Marini, Marino (Italian, 1901-1980)</p> <p><i>Lo Spazio</i> 1965</p> <p>Lithograph in three colours on wove paper. 90.5 x 63.2 cm (sheet)</p>
<p>Twentieth Century</p>	<p>International Contemporary</p>	<p>Gift of Walter Carsen</p> <p>Friedlaender, Johnny (German, b.1912)</p> <p><i>Collines III</i> 1964</p> <p>Etching and aquatint in colours on thick wove paper. 56.6 x 75.8 cm</p> <p><i>Fleurs IV</i> 1956</p> <p>Etching in five colours on wove paper. 65.6 x 50.2 cm (sheet)</p> <p><i>Poissons IV</i> 1958</p> <p>Etching, aquatint and roulette on smooth wove paper</p> <p>65.6 x 50.5 cm</p>	<p>Meckseper, Friederich (German, b.1936)</p> <p><i>Sechs kugeln</i> 1973</p> <p>Colour etching on wove paper</p> <p>75.7 x 57.1 cm (sheet)</p>
<p>Gift of Joey and Toby Tanenbaum</p> <p>Rodin, Auguste (French, 1840-1917)</p> <p><i>Andrieux d'Andres vetu</i></p> <p>Bronze. H. 201.9 cm</p> <p><i>Eustache de Saint-Pierre</i></p> <p>Bronze. H. 214.9 cm</p>	<p>Gift of Brian Groombridge and Kate Brown</p> <p>Becher, Bernd (German, b.1931); Becher, Hilla (German, b.1934)</p> <p><i>5 Ansichten Eines Kalksilos in Duisburg-Ruhrort</i></p> <p>Offset lithograph on paper</p> <p>45.7 x 127.0 cm</p>	<p>Hamilton, Richard (British, b.1922)</p> <p><i>5 Tyres Abandoned</i> 1963</p> <p>Screenprint on wove paper</p> <p>56.0 x 91.4 cm</p>	<p>Gift of The artist</p> <p>Merz, Gerhard (German, b.1947)</p> <p><i>Untitled</i> 1988</p> <p>Pigment (Ochre), casein on linen, African mahogany frame</p> <p>4.8 x 1.7 m</p> <p><i>Untitled</i> 1988</p> <p>Pigment (Mars Orange), casein on linen, African mahogany frame</p> <p>4.8 x 1.7 m</p> <p><i>Untitled</i> 1988</p> <p>Pigment (Umbel), casein on linen, African mahogany frame</p> <p>4.8 x 1.7 m</p>
<p>European Painting and Sculpture</p>	<p>Gift of Walter Carsen</p> <p>Bolotowsky, Ilya (Russian/American, 1907-1981)</p> <p><i>Untitled</i> c.1969</p> <p>Screenprint on wove paper</p> <p>61.1 x 61.3 cm</p>	<p>Gift of T.H. Bjarnason</p> <p>Hockney, David (British, b.1937)</p> <p><i>Luncheon at the British Embassy, Tokyo</i> 1983</p> <p>Colour photographic collage on green paper board.</p> <p>117.0 x 211.0 cm</p>	<p>Gift of Walter Carsen</p> <p>Miró, Joan (Spanish, 1893-1983)</p> <p><i>Oda à Joan Miró</i> 1973</p> <p>Colour lithograph on heavy wove paper. 87.9 x 60.9 cm (sheet)</p> <p><i>Oda à Joan Miró</i>, 1973</p> <p>Colour lithograph on heavy wove paper. 87.9 x 60.9 cm (sheet)</p>
<p>Gift of Anonymous Donor</p> <p>Boudin, Eugène Louis (French, 1824-1898)</p> <p><i>Plage aux environs de Trouville</i> 1864</p> <p>Oil on canvas. 67.5 x 104.0 cm</p>	<p>Gift of Dorothy and Nat Lecker</p> <p>Calder, Alexander (American, 1898-1976)</p> <p><i>Our Unfinished Revolution</i> 1976</p> <p>Nine colour lithographs on wove paper. 56.0 x 76.0 cm each</p>	<p>Gift of Walter Carsen</p> <p>Israel, Marvin (American)</p> <p><i>Untitled</i> 1968</p> <p>Colour screenprint on machine-made wove paper. 75.0 x 60.1 cm</p>	<p>Ortega, José (Spanish, 1883-1955)</p> <p><i>Au champs</i> 1967</p> <p>Colour etching, in 9 colours on wove paper. 77.6 x 56.9 cm</p>
<p>Gift of Anonymous Donor</p> <p>La Tour, Georges de (French, 1593-1652)</p> <p><i>St. Anne with the Christ Child</i> 1639-41</p> <p>Oil on canvas. 66.0 x 55.0 cm</p>	<p>Gift of Walter Carsen</p> <p>Chagall, Marc (Russian, 1887-1985)</p> <p><i>Nude Before the Window</i> 1953-54</p> <p>Lithograph on thick wove paper</p> <p>50.0 x 65.7 cm</p>	<p>Gift of The Thomson family</p> <p>Keifer, Anselm (German, b.1945)</p> <p><i>Die Konigin von Saba</i> 1976</p> <p>Oil on canvas. 145.2 x 118.1 cm</p>	<p>Gift of Anonymous Donor</p> <p>Pozzi, Lucio (Italian, b.1935)</p> <p><i>Adam Blindfolded</i> 1984</p> <p>Oil on canvas, D. 365.8 cm</p>
<p>Monet, Claude (French, 1840-1926)</p> <p><i>Étretat: L'Aiguille et la Porte d'Aval</i> 1885-86</p> <p>Oil on panel. 85.4 x 44.2 cm</p>			

Lythos 1984

Oil on canvas, 367.5 x 397.0 cm
(triangular shape)

Gift of **Walter Carsen**

Reinhardt, Ad (American, 1913-1967)

Untitled 1968

Colour screenprint on machine-made wove paper, 75.0 x 60.0 cm

Severini, Gino (Italian, 1883-1966)

Le cycliste 1955

Colour lithograph on wove paper
50.3 x 64.9 cm

Soto, Jesus-Raphael

(Venezuelan, 1923-1992)

Vibrations

8 screenprints on light-weight card
68.0 x 51.0 cm (each)

Trova, Ernest (American, b.1927)

Study: Falling Man Series I 1967

Portfolio of 6 colour screenprints on fabric laminated onto wove paper
61.2 x 61.0 cm (each)

Study: Falling Man Series II 1967

Portfolio of 6 serigraphs on fabric fused to paper, 61.0 x 61.2 cm

Vasarely, Victor (French, b.1908)

Hommage à l'hexagone 1969

Screenprint on wove paper
67.8 x 68.1 cm

Hommage à l'hexagone 1969

2 screenprints on smooth wove paper, 68.0 x 68.0 cm

Gift of **The artist**

Weiner, Lawrence (American, b.1942)

Installation plan for "Many Things Brought from one climate to Another to Make A Grouping of Things not Related to the Climate at Hand"

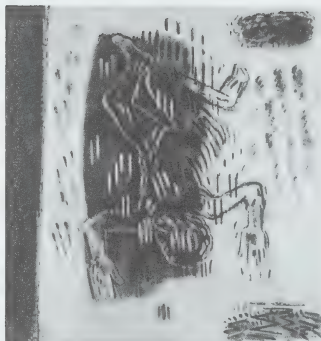
Ink, gouache, colour photograph on wove paper, 48.0 x 60.5 cm

Gift of **Lonti P. Ebers**

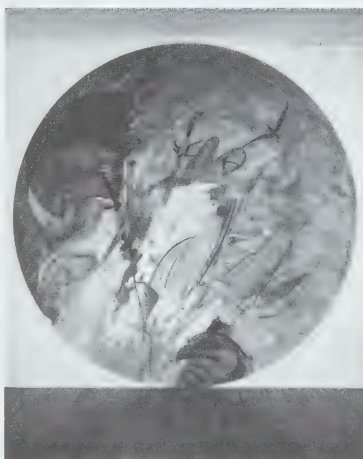
Winkler, Rolf (German, b.1939)

Druckereinstand

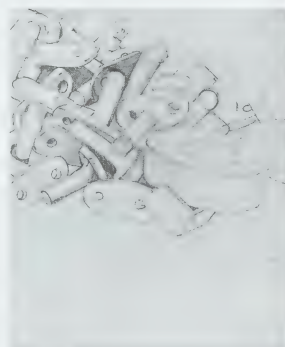
Etching and drypoint on wove paper, 52.9 x 64.0 cm



John Clark *The Fall* 1985
Gift of Alison and Alan Schwartz



Lucio Pozzi *Adam Blindfolded* 1984
Anonymous gift



Stanley Spencer *Abstract Study of Iron Works*
Gift of Lynn and Stephen Smart



Irving Penn *The Mountain Children, Cuzco, Peru* 1948
Gift of Dr. Hugh E. Scully, © Irving Penn



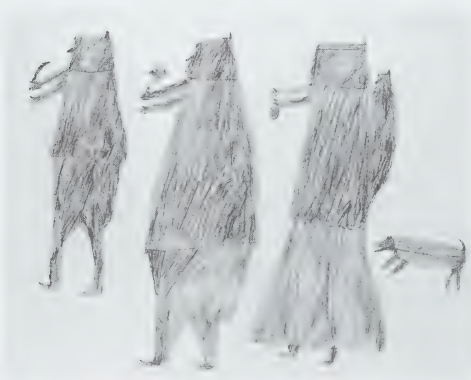
Auguste Rodin *Eustache de Saint-Pierre*
Gift of Joey and Toby Tanenbaum

*Glaube aneinander liebe für
einander* 1960
Etching and drypoint on wave
paper. 39.2 x 53.0 cm (sheet)

Gift of **Vivian and David Campbell**
Wool, Christopher (American, b.1955)
Untitled 1989
Acrylic and alkyd paint on
aluminum. 244.0 x 183.0 cm

Gift of **Walter Carsen**
Zao, Wou-Ki (French, b.1921)
Gravure III 1960
Etching and aquatint on wave
paper. 48.9 x 71.3 cm
LVII 1961
Colour lithograph on thick wave
paper. 65.2 x 50.4 cm

Prints and Drawings



Parr *Family with Dog* 1962
Gift of The Michael Braudo Collection

Gift of **The Mark Gayn Collection**
Arp, Hans
Composition [Es schneit nach oben]
Screenprint/relief print on wave
paper. 45.5 x 33.5 cm

Gift of **Dr. Mary Rowell Jackman**
Bell, Vanessa
Portrait of Roger Fry c.1929
Graphite on wave paper
38.7 x 27.0 cm (max.)

Gift of **Floyd S. Chalmers**
Brangwyn, Frank William
(British, 1867-1956)
Gate of the Farm
Etching on laid paper
43.9 x 46.2 cm
Walls Avignon
Etching on laid paper
35.2 x 27.9 cm

<p>Gift of Mrs. John A. Sherman in memory of Dr. John A. Sherman</p> <p>Braque, Georges (French, 1882-1963)</p> <p><i>Louvre Ceiling Decoration</i></p> <p>Screenprint on wove paper</p> <p>56.3 x 45.4 cm</p>	<p><i>Tamar, Daughter-in Law of Judah</i> 1958-59</p> <p>Colour lithograph on paper</p> <p>51.8 x 37.4 cm</p> <p><i>The Circus with the Yellow Clown</i>, 1967</p> <p>Lithograph on Arches wove paper</p> <p>76.9 x 57.9 cm</p>	<p><i>Alast Poor Yorick</i> 1830</p> <p>Hand-coloured lithograph on wove paper. 29.0 x 42.5 cm (approx.)</p> <p><i>An After Dinner Scene</i> 1834</p> <p>Hand-coloured lithograph on wove paper. 29.0 x 42.5 cm (approx.)</p> <p><i>Bringing up "Our Bill"</i> 1831</p> <p>Hand-coloured lithograph on wove paper. 29.0 x 42.5 cm (approx.)</p>	<p><i>The Coquet</i> 1830</p> <p>Hand-coloured lithograph on wove paper. 29.0 x 42.5 cm (approx.)</p> <p><i>The Lame Leading the Blind</i> 1832</p> <p>Hand-coloured lithograph on wove paper. 29.0 x 42.5 cm (approx.)</p> <p><i>The Old White Lion</i></p> <p>Hand-coloured lithograph on wove paper. 29.0 x 42.5 cm (approx.)</p>
<p>Gift of The Mark Gayn Collection</p> <p>Braque, Georges (French, 1882-1963)</p> <p><i>Si je mourais là-bas</i> 1962</p> <p>Wood engraving on wove paper</p> <p>47.1 x 35.6 cm</p>	<p>Clave, Antoni (Spanish, b.1913)</p> <p><i>Untitled</i> 1975</p> <p>Lithograph on wove paper</p> <p>76.3 x 56.0 cm</p>	<p><i>Dame Partington and the Ocean</i> 1831</p> <p>Hand-coloured lithograph on wove paper. 29.0 x 42.5 cm (approx.)</p> <p><i>Embarkation of a French Cargo in an English Bottom</i> 1830</p> <p>Hand-coloured lithograph on wove paper. 29.0 x 42.5 cm (approx.)</p> <p><i>Grand Christmas Pantomime</i> 1832</p> <p>Hand-coloured lithograph on wove paper. 29.0 x 42.5 cm (approx.)</p>	<p><i>The Prophecy</i> 1829</p> <p>Hand-coloured lithograph on wove paper. 29.0 x 42.5 cm (approx.)</p> <p><i>Three Great Pillars of Government</i> 1831</p> <p>Hand-coloured lithograph on wove paper. 29.0 x 42.5 cm (approx.)</p> <p><i>What's in the Wind now?</i> 1831</p> <p>Hand-coloured lithograph on wove paper. 29.0 x 42.5 cm (approx.)</p>
<p>Calder, Alexander (American, 1898-1976)</p> <p><i>Composition</i> 1965</p> <p>Lithograph on wove paper</p> <p>66.1 x 49.8 cm</p>	<p>Dali, Salvador (Spanish, 1904-1989)</p> <p><i>Le Christ</i> 1964</p> <p>Etching on wove paper</p> <p>65.5 x 50.0 cm</p>	<p><i>It's No Go</i> 1831</p> <p>Hand-coloured lithograph on wove paper. 29.0 x 42.5 cm (approx.)</p> <p><i>Leap Frog</i> 1831</p> <p>Hand-coloured lithograph on wove paper. 29.0 x 42.5 cm (approx.)</p> <p><i>Leap Frog on a Level</i> 1829-31</p> <p>Hand-coloured lithograph on wove paper. 29.0 x 42.5 cm (approx.)</p>	<p>Gift of Stillman and Florence Drake</p> <p>Duflos, Claude-Augustin-Pierre (French, 1700-1786)</p> <p><i>Marin Mersenne de l'ordre des pères Minimes</i></p> <p>Engraving and stipple on antique laid paper. 34.6 x 24.7 cm (sheet)</p>
<p>Gift of Stillman and Florence Drake</p> <p>Carracci, Agostino (Italian, 1557-1602)</p> <p>(after Paolo Veronese, Italian, c.1528-1588)</p> <p><i>The Martyrdom of Saint Justina of Padua</i> 1582</p> <p>Engraving on laid paper (2 sheets)</p> <p>89.7 x 58.6 cm</p>	<p>Gift of A friend of the Art Gallery of Ontario</p> <p>Dixon, Henry (British, 1820-1893)</p> <p><i>St. Mary Overy's Dock, British, Southwark</i> 1881</p> <p>Carbon print on photographic paper. 45.8 x 35.7 cm</p>	<p><i>Peer-Less Eloquence</i> 1831</p> <p>Hand-coloured lithograph on wove paper. 29.0 x 42.5 cm (approx.)</p> <p><i>Political Sketches</i> 1829-30</p> <p>Lithograph on wove paper mounted to heavy brown wove paper</p> <p>53.2 x 37.4 x 3.5 cm (closed)</p> <p><i>Political Sketches</i> 1834-35</p> <p>Lithograph on wove paper mounted to heavy brown wove paper</p> <p>53.2 x 37.4 x 3.5 cm (closed)</p>	<p>Gift of Sydney Bacon</p> <p>Emerson, Peter Henry (British, 1856-1936)</p> <p><i>The Basket Maker (Norfolk)</i> 1888</p> <p>Photogravure and roulette on smooth wove paper. 33.3 x 42.6 cm</p>
<p>Gift of The Mark Gayn Collection</p> <p>Chagall, Marc (Russian, 1887-1985)</p> <p><i>Hagar in the Desert</i> 1958-59</p> <p>Lithograph on Arches wove paper</p> <p>51.9 x 37.3 cm</p>	<p>Gift of Av Isaacs, in memory of Jules Dick</p> <p>Doyle, John (British, 1797-1868)</p> <p><i>A Pair of Very Riotous Fellows</i> 1829</p> <p>Hand-coloured lithograph on wove paper. 29.0 x 42.5 cm (approx.)</p> <p><i>A Character – istic Dialogue</i> 1830</p> <p>Hand-coloured lithograph on wove paper. 29.0 x 42.5 cm (approx.)</p> <p><i>A Graceful Specimen</i> 1831</p> <p>Hand-coloured lithograph on wove paper. 29.0 x 42.5 cm (approx.)</p>	<p><i>Sampson and Dalilah</i> 1830</p> <p>Hand-coloured lithograph on wove paper. 29.0 x 42.5 cm (approx.)</p> <p><i>The Abatement</i> 1830</p> <p>Hand-coloured lithograph on wove paper. 29.0 x 42.5 cm (approx.)</p> <p><i>The Apparition</i> 1829</p> <p>Hand-coloured lithograph on wove paper. 29.0 x 42.5 cm (approx.)</p>	<p>Gift of Stillman and Florence Drake</p> <p>Engelbrecht, Mart (after Michael Rosler, German, 1705-1777)</p> <p><i>Spiel Compagnie</i>; hand-coloured etching and engraving on antique laid paper. 22.6 x 36.3 cm (sheet)</p> <p>Field, Saul (Canadian, b.1912)</p> <p><i>Portrait of James Joyce</i> c.1970</p> <p>Colour etching on wove paper, 52.1 x 37.3 cm (sheet)</p>
<p>Gift of The Mark Gayn Collection</p> <p>Chagall, Marc (Russian, 1887-1985)</p> <p><i>Rachel hides her father's household Gods</i> 1958-59</p> <p>Lithograph on Arches wove paper</p> <p>51.7 x 37.3 cm</p> <p><i>Rahab and the Spies of Jericho</i> 1958-59</p> <p>Colour lithograph on paper</p> <p>52.0 x 38.0 cm</p>	<p><i>A Handsome and Promising Pupil</i> 1831</p> <p>Hand-coloured lithograph on wove paper. 29.0 x 42.5 cm (approx.)</p> <p><i>A scene from the Beggar's Opera</i> 1831</p> <p>Hand-coloured lithograph on wove paper. 29.0 x 42.5 cm (approx.)</p> <p><i>A Tale of a Cab</i> 1831</p> <p>Hand-coloured lithograph on wove paper. 29.0 x 42.5 cm (approx.)</p>		

- Gift of **Susan Osborne**
 Flaherty, Robert J. (Canadian, 1884-1951)
A Labrador Cree (Indian) Northern Labrador c.1912
 Photogravure on paper
 21.3 x 16.3 cm
Abandoned Eskimo Village c.1922
 Photogravure on paper.
 14.3 x 16.5 cm
Cunayou (The Sculptin) Sikoslingmint Eskimo Girl, Southern Baffin Island 1913-c.1914
 Photogravure on paper
 21.3 x 15.4 cm
Eskimo Omiak in the Spring 1920-c.1921
 Photogravure on paper
 21.3 x 16.5 cm
Nascaupie, Indian Chief, Northern Labrador c.1922
 Photogravure on paper
 21.3 x 17.0 cm
Sapa. Sikoslingmint Eskimo of Southern Baffin Island c.1922
 Photogravure on paper
 19.7 x 16.3 cm
Summer (August): Eskimo Kayak In North Eastern Hudson Bay c.1922
 Photogravure on paper
 21.0 x 16.5 cm
The Barren Lands, Northern Ungava c.1922
 Photogravure on paper
 21.2 x 16.5 cm
The Walrus Hunter 1920-c.1921
 Photogravure on paper
 21.2 x 13.3 cm
Tooktoo (the Deer). Chief of Sikoslingmint Eskimos. Southern Baffin Island 1913-14
 Photogravure on paper
 21.2 x 16.5 cm
Youthful Hunter c.1922
 Photogravure on paper
 17.0 x 21.5 cm
- Gift of **Anonymous**
 Gable, Brian (Canadian, b. 1949)
Socialist Realism 1992
 Graphite and ink on wove paper
 28.5 x 42.2 cm
 Gift of **Floyd S. Chalmers**
 Goltzius, Hendrik (Dutch, 1558-1617)
Frederick de Vries 1597
 Etching and engraving on laid paper. 35.7 x 26.4 cm
 Gift of **Stillman and Florence Drake**
 Hamilton, Richard (British, b.1922)
Marcel Duchamp 1966
 Off-set lithograph on wove paper
 80.0 x 58.4 cm
 Transferred from **Study Collection to Prints and Drawings**
 Hardie, Martin (British, 1875-1952)
Port Marech 1928-29
 Etching and drypoint on laid paper
 40.2 x 26.3 cm (sheet)
 Gift of **Floyd S. Chalmers**
 Hardie, Martin (British, 1875-1952)
Sunset in Scotland 1924
 Drypoint on wove paper
 25.6 x 29.2 cm
 Gift of **Jane Corkin**
 Kertész, André (American, 1894-1985)
Chez Mondrian, Paris 1926
 Silver print on paper. 35.5 x 27.9 cm
 Gift of **Stillman and Florence Drake**
 Leoni, Ottavio (Italian, 1578-1630)
Portrait of Galileo Galilei 1624
 Engraving with stipple on antique laid paper. 15.1 x 11.8 (sheet)
 Gift of **The Mark Gayn Collection**
 Matisse, Henri (French, 1869-1954)
Jules Romains 1948
 Lithograph on chine colle
 28.0 x 22.6 cm
- Miró, Joan (Spanish, 1893-1983)
Composition pour XX^e siècle 1972
 Lithograph on wove paper
 32.0 x 48.0 cm
La lune près de paraître c.1975
 Lithograph on wove paper
 31.0 x 23.0 cm
 Gift of **Dr. Sean B. Murphy**
 Murphy, John J.A. (American, 1888-1967)
The Crucifixion 1916
 Woodcut on Japanese paper
 34.6 x 21.2 cm (sheet)
The Eagle 1923
 Woodcut on wove paper
 31.0 x 24.4 cm (sheet)
The Entombment 1915
 Woodcut on wove paper
 16.8 x 27.3 cm (sheet)
Memories 1923
 Woodcut on wove paper
 24.2 x 31.1 cm (sheet)
Mystery of Life 1916
 Woodcut on wove paper
 19.0 x 14.2 cm
Nativity #1 1920
 Woodcut on wove paper
 21.4 x 19.3 cm (sheet)
Nativity #17 1922
 Woodcut on laid paper
 22.8 x 19.2 cm (sheet)
Nativity of the Crucifixion 1923
 Woodcut on wove paper
 24.4 x 30.9 cm (sheet)
On the Beach 1923
 Woodcut on wove paper
 24.4 x 31.1 cm (sheet)
Sprinters 1931
 Woodcut on yellow wove paper
 45.4 x 48.3 cm
Three Mothers 1921
 Woodcut on wove paper
 15.5 x 14.4 cm (sheet)
Women at the Pool 1924-c.1931
 Woodcut on wove paper
 33.1 x 33.8 cm (sheet)
The Wrestlers 1924-31
 Woodcut on yellow wove paper,
 45.3 x 50.2 cm
- Gift of **Dr. Hugh E. Scully**
 Penn, Irving (American, b.1917)
The Mountain Children, Cuzco, Peru 1948
 Platinum-palladium print/platinum print on paper on aluminum
 56.1 x 63.5 cm (paper)
 Gift of **Stillman and Florence Drake**
 Picart, Bernard (French, 1673-1733)
Putti in Library [ex Libris]
 Etching and engraving on antique laid paper. 17.0 x 10.9 (sheet)
 Gift of **Mrs. John A. Sherman in memory of Dr. John A. Sherman**
 Picasso, Pablo (Spanish, 1881-1973)
Fleurs et mains 1958
 Colour lithograph on wove paper
 67.0 x 46.4 cm
 Gift of **Barb and Chuck McGee**
 Picasso, Pablo (Spanish, 1881-1973)
Text. Soneto Burlesco. To Licitus, A very stupid and very rich gentleman 1947
 Sugar lift etching, aquatint and drypoint on wove paper
 37.9 x 28.2 cm
 Gift of **Anonymous Donor**
 Rau William H. (American, 1855-1920)
Ganoga Lake Branch, L.V.R.R. c.1899
 Gelatin silver print. 44.7 x 53.1 cm
 Gift of **A friend, in memory of Cora Vawter**
 Ruskin, John (British, 1819-1900)
Study of Griffin from San Rufino, Assisi 1874
 Graphite, watercolour and gouache on blue wove paper. 25.0 x 17.7 cm
 Gift of **Stillman and Florence Drake**
 Scharl, Joseph (German, 1896-1954)
Albert Einstein 1950
 Black ink and wash on wove paper
 37.0 x 29.2 cm

Gift of **Dr. and Mrs. Arthur R. Cooper Cole**, in memory of **Alfreda Cooper Cole (1880-1942)**

Schlangenhäuser, Emma
(Austrian, b. 1882)

*Christus Morte from Illustrierte
Christusworte*
20 woodcuts in black ink on
Japanese paper
title plate 10.4 x 8.4 cm



Unknown Artist *Portrait of a Revolutionary* 1790-95
Purchased with funds donated by John Elder

Gift of **Lynn and Stephen Smart**

Spencer, Stanley (British, 1891-1959)

Abstract study of Iron Works
Graphite on machine-made wove
paper. 25.1 x 20.1 cm
Composite Study (Mural Study?)
Graphite and coloured wash on
wove paper. 26.9 x 76.3 cm (max.)
*Crèche No. 31 (Mother holding
child) (recto); Odney (group of
figures) (verso)*
Graphite and watercolour on
machine-made wove paper
36.4 x 25.1 cm

Nude – back view of seated woman
Graphite on wove paper
35.3 x 25.3 cm

Portrait of a Woman
Graphite on cream coloured
machine-made wove paper
50.4 x 40.9 cm

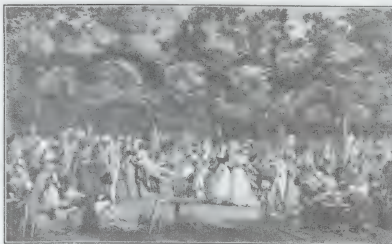
Portrait of young boy with hat 1925
Graphite on wove paper
35.5 x 25.2 cm

Portrait of young girl
Lithograph on cream coloured laid
paper. 50.8 x 37.1 cm

Portrait of young girl with bonnet
1925
Graphite on wove paper.
35.4 x 25.1 cm

Seated woman knitting (?)
Graphite on machine-made laid
paper. 32.5 x 20.0 cm

Standing young man in tuxedo
Graphite on machine-made laid
paper. 32.5 x 20.9 cm



Philibert-Louis Debucourt *La promenade publique* 1792
Gift of the Trier-Fodor Foundation



Clarkson Stanfield *The Eruption of Mount Vesuvius, New Year's Day* 1839
Gift of the Trier-Fodor Foundation

Study of boy in shorts and socks in crouched position c.1932
Graphite on paper. 35.4 x 25.2 cm (irregular)

Study of five women's sweaters
Graphite on machine-made wove paper. 22.6 x 17.4 cm

Study of iron pieces – wartime – shipbuilding
Graphite on machine-made laid paper. 23.2 x 35.5 cm

Study of Man's Face [Double] and Squared study of reclining man
Graphite on cream coloured machine-made laid paper
35.5 x 23.1 cm
[verso: *figurative pencil study*]

Study of Stanley and Hilda
Graphite on cream coloured machine-made laid paper
19.0 x 12.8 cm

Study of tree and exposed roots and person
Graphite and watercolour on cream wove paper. 53.7 x 27.0 cm
[verso: *figures*]

Gift of **Hugh Anson-Cartwright**
Trier, Walter (Canadian, 1890-1951)
Christmas Card 1948
Cover: gouache and watercolour with graphite and ink on cream wove paper; inside: watercolour, coloured pencil(?), and graphite on cream wove paper. 21.2 x 14.3 cm

Gift of **Eric G. Carlson, in honour of Karen Carlson Ogden**
Verdeil, Pierre (French, b.1812)
Portrait of Gagné
Woodblock. 6.5 x 5.1 x 2.2 cm

Gift of **Allan and Sondra Gotlieb**
Villon, Jacques (French, 1875-1963)
À poèmes rompus 1960
Etching and aquatint printed in colours on wove paper
37.8 x 28.2 cm (imp.)
À poèmes rompus 1960
Etching and aquatint printed in colours on wove paper
38.2 x 28.4 cm (imp.)

En vacances sur les rochers 1927
Etching on machine-made laid paper. 34.0 x 44.8 cm (max.)

Les lampes 1951
Etching and aquatint, printed in colours on wove paper
37.6 x 41.2 cm (max.)

Les Rois Mages c. 1947
Pen and black ink on wove paper
25.0 x 32.3 cm (max.)

Gift of **Walter M. Tovell**
Villon, Jacques (French, 1875-1963) (after André Derain)
Buste de femme 1922
Aquatint on paper. 59.5 x 49.0 cm

Gift of **Allan and Sondra Gotlieb**
Villon, Jacques (French, 1875-1963) (after André Mare)
The Marshall Foch Memorial Picture 1929
Colour aquatint and roulette on wove paper. 72.3 x 86.5 cm (folded dimensions, max.)

Villon, Jacques (French, 1875-1963) (after Othron Friesz)
Les vendages 1925-26
Etching, aquatint and roulette on wove paper. 54.9 x 72.6 cm (max.)

Gift of **Jane Corkin**
Watkins, Carleton E.
(American, 1829-1916)
Pohono. The Bridal Veil Falls, Yosemite Valley, California 1865-66
Albumen gold toned mammoth print
52.2 x 36.9 cm

Gift of **The Mark Gayn Collection**
Zadkine, Ossip (Russian, 1890-1967)
La conversation 1955
Lithograph on wove paper
65.0 x 50.2 cm
La vestale (Grande Planche) 1959
Relief print on wove paper
49.2 x 64.7 cm

Inuit Art

Gift of **The Michael Braudo Collection**
68 prints by such important artists as Davidialuk Amittu, Luke Anguhadluq, Pitseolak Ashoona, Pudlo Pudlat and Joe Talirunili

Gift of **The Michael Braudo Collection**
Parr (1893-1969)
Family with Dog 1962
Graphite on paper. 52.2 x 64.8 cm

Peter Pitseolak (1902-1973)
Men Walking on Snow (Work Series #7)
Graphite, marker, crayon on paper, 55.5 x 70.2 cm

Gift of **A friend**
Qissualuk, Saima (b.1927)
Crying Woman and Man
Grey stone. 28.7 x 39.1 x 18.1 cm

Gift of **A friend**
Smith, Levi Alasua Pirti (1927-1986)
Fish c. 1958
Light grey stone selectively stained, 7.3 x 15.4 x 5.4 cm (approx.)

Gift of **The Michael Braudo Collection**
Talirunili, Joe (1893-1976)
Migration
Grey stone, wood, hide, thread, 35.0 x 29.9 x 32.0 cm

Gift of **A friend**
Unidentified artist
Hunter
Greyish green stone, wood, antler, ivory, hide, sinew
23.4 x 25.3 x 20.2 cm
Mother and Child c.1956
Mottled dark green-grey stone
10.1 x 15.5 x 5.1 cm
Walrus Head c.1951
Greenish grey stone, ivory
9.3 x 7.1 x 5.0 cm (approx.)

**Works of Art Purchased with
the Proceeds of the Annual Giving
Fund and the Art Gallery of Ontario
Foundation**

Canadian Contemporary

- Abrams, Rhonda (b.1960)
Lament of the Sugar Bush Man 1987
Videotape
- Balser, Michael (b.1952);
Fabo, Andy (b.1953)
Survival of the Delirious 1988
Videotape
- Frenkel, Vera (b.1938)
This is Your Messiah 1990
Videotape
- Keeley, Shelagh (b.1954)
Notes on the Body 1991
Handmade book of drawings and
transfer images on machine-made
grey wove paper
38.2 x 27.6 x 3.6 cm
Untitled from Notes on the Body
1991
Wax, charcoal, oil stick and
photographic transfer process on
grey wove paper, 113.0 x 76.8 cm
- Murray, Ian (b.1952)
Come on, Touch it c.1980
Videotape
- Poitras, Jane Ash
(Canadian/American, b.1951)
*My Sweetgrass is Powerful, My
Spirit Lives in You* 1992
Acrylic paint, coloured crayon (oil
stick?), graphite, gold-coloured ink,
and collage materials including
photographic. 57.2 x 76.6 cm
- Werden, Rodney (b.1946)
Baby Dolls 1978
Videotape

Twentieth Century

- Maywald, Wilhelm (German, 1907-1985)
Georges Braque 1948
Gelatin silver print on photographic
paper. 30.7 x 35.3 cm
Utrillo 1947
Gelatin silver print on photographic
paper. 50.0 x 30.3 cm
- Meadows, Bernard (British, b.1915)
Crab 1949
Bronze, H. 33.0 cm
Standing Figure 1940
Brush and ink and pen on paper
45.7 x 26.0 cm
- Newman, Arnold (American, b.1918)
Jacques Villon, Paris 1957
Silver print on paper. 27.9 x 35.6 cm
Matta, Boissy Sans-Avoir, France
1959
Silver print on paper. 27.9 x 35.6 cm
- Prints and Drawings
- Cockx, Jan (Belgian, 1891-1976)
9 Houitsneden 1921
Portfolio of 9 woodcuts and cover
sheet on machine-made wove paper
(9 sheets) various sizes, each
approx. 32.1 x 24.2 cm

**Works of Art Purchased with
Special Funds**

Canadian Historical

- Volunteer Committee Fund**
Wood, Elizabeth Wyn (1903-1966)
Island 1932
Black crayon on wove paper
28.1 x 39.2 cm (approx.)
Northern Island c.1927
Bronze. 20.3 x 37.0 x 20.6 cm
(without base)
- W.P. Scott Charitable Foundation**
Richter, Gerhard (German, b.1932)
Fingerpainting 1971
Oil on paper. 40.0 x 40.0 cm

Prints and Drawings

- Trier-Fodor Foundation**
Debucourt, Philibert-Louis
(French, 1755-1832)
La promenade publique 1792
Etching, aquatint and engraving,
printed in colours on handmade laid
paper. 50.1 x 66.7 cm (max.)
- Hogarth, William (British, 1697-1764)
The Five Orders of Periwigs 1761
Etching and engraving on laid
paper. 32.0 x 23.6 cm (sheet)

- Anonymous**
Stanfield, Clarkson (British, 1793-1867)
*The Eruption of Mount Vesuvius,
New Year's Day* 1839
Watercolour and gouache on blue
wove paper. 26.3 x 36.6 cm

- Purchased with funds donated
by John Elder**
Unknown
Portrait of a Revolutionary 1790-95
Black and red chalks on handmade
laid paper, 42.8 x 33.7 cm (max.)

Inuit Art

- Anonymous**
Kavik, John (1897-1993)
People and Musk-Oxen c.1979
Black crayon, coloured pencils,
ballpoint pen, and felt-tipped pen on
wove paper. 53.5 x 75.4 cm
Bearded Men and Blue Musk-Oxen
c.1979
Graphite, crayon, coloured pencils
and ballpoint pen on wove paper
53.3 x 75.3 c
Nine Musk-Oxen c.1979
Coloured pencils on wove paper
66.2 x 101.7 cm
Dog Teams and Caribou c.1979
Coloured pencils on wove paper
66.1 x 101.6 cm
*Drum Dancer Caribou and Musk-
Oxen* c.1979
Coloured pencils on wove paper
66.1 x 101.6 cm
Figures c.1979
Coloured pencils on wove paper
30.5 x 45.7 cm

Exhibitions

The 1992/93 exhibition program included both the display of the Gallery's permanent collection and a variety of temporary exhibitions. Over 80 percent of the expanded facility's exhibition space is dedicated to the display of the permanent collection. In preparation for the institution's reopening in January 1993, galleries were reinstalled around specific themes to enhance the works of art. In order to create a dialogue between the works of art and the viewer, a variety of information systems was employed, ranging from the traditional - extended labels and didactic panels - to the experimental - computers and audio systems. This has proved

Exhibitions presented at the
Art Gallery of Ontario

Robin Collyer

A Fraser Elliott Foundation
Canadian Contemporary Exhibition
24 January - 18 April 1993
Financial assistance for the
exhibition and catalogue provided
by The Fraser Elliott Foundation and
The Canada Council

Building the Collection of Works on Paper
24 January - 18 April 1993

Building the Collection of Caricatures
24 January - 18 April 1993

Roman Vishniac
24 January - 11 July 1993

Carl Beam: The Columbus Suite
24 January - 18 April 1993

Gifts from the Gelber Family
24 January - 25 April 1993

Exhibitions circulated by the
Art Gallery of Ontario

Artreach 25
**The Artists' Mecca: Canadian Art
and Mexico**
The Gallery/Stratford; Art Gallery of
Windsor; W.K.P. Kennedy Gallery,
North Bay Arts Centre

Artreach 25
Avant-Garde Film Classics of the 1920s
Art Gallery of Northumberland,
Cobourg; Sir Wilfred Grenfell
College Art Gallery, Corner Brook;
Newfoundland; Macdonald Stewart
Art Centre, Guelph; The Art Gallery
of Peterborough

Artreach 25
**Barbara Hepworth: The Art Gallery of
Ontario Collection**
Art Gallery of Northumberland,
Cobourg

AGO Collection in Focus
Charles Comfort: Lake Superior Village
Tom Thomson Memorial Art Gallery,
Owen Sound; Thunder Bay Art
Gallery; Rodman Hall Arts Centre,
St. Catharines

**Free Worlds: Metaphors and Realities in
Contemporary Hungarian Art**
Oklahoma City Art Museum; Musée
d'art contemporain de Montréal

AGO Collection in Focus/Artreach 25
Gerhard Richter: Helga Matura
Rodman Hall Arts Centre, St.
Catharines; Art Gallery of Windsor;
Art Gallery of Algoma, Sault Ste.
Marie

Hannah Höch: 1889-1978/Collages
McMaster Art Gallery, Hamilton;
The Art Gallery of Peterborough

Artreach 25
**In the Name of Art, in the Name of
Science: Considerations of Conservation**
Laurentian University Museum and
Art Centre, Sudbury; Tom Thomson
Memorial Art Gallery, Owen Sound;
Kitchener/Waterloo Art Gallery,
Kitchener; The Art Gallery of
Peterborough

Artreach 25
**Inuit Sculpture: The Williamson Collection
of the Art Gallery of Ontario**
Rodman Hall Arts Centre, St.
Catharines; The Art Gallery St.
Thomas-Elgin, St. Thomas; Art
Gallery of Windsor

**"A Real Amateur": The Elizabeth E. Dales
Collection of Nineteenth-Century French
Prints**
W.K.P. Kennedy Gallery, North Bay
Arts Centre; Laurentian University
Museum and Art Centre, Sudbury

Artreach 25
**The Pear and Its Pips: Auguste Bouquet
and "La Caricature"**
The Art Gallery of Peterborough; Art
Gallery of Hamilton

Artreach 25
Urban Inscriptions
The Art Gallery St. Thomas-Elgin, St.
Thomas; London Regional Art and
Historical Museums; Macdonald
Stewart Art Centre, Guelph

Contact Exhibitions

**Charles Macnamara and M.O.
Hammond: Pictorial Expressions in
Landscape and Portrait**
W.B. Lewis Public Library, Deep
River; W.K.P. Kennedy Gallery,
North Bay Arts Centre; The Art
Gallery St. Thomas-Elgin, St.
Thomas

**Lyrical Visions: Turn-of-the-Century
American Paintings from the Art Gallery
of Ontario**
The Lindsay Gallery; Whitby Arts
Inc., The Station Gallery

Speakers' Service

Artreach 25
**The Artists' Mecca: Canadian Art and
Mexico**
The Gallery/Stratford; W.K.P.
Kennedy Gallery, North Bay Arts
Centre

Artreach 25
**Barbara Hepworth: The Art Gallery of
Ontario Collection**
Art Gallery of Northumberland, Cobourg

Canadian Art of the 1930s
Thunder Bay Art Gallery

highly successful with our visitors, and will be developed further in the coming year. As an integral part of its provincial mandate, the Gallery circulated 38 exhibitions throughout Ontario. Many of these were part of the popular "Artists with Their Work"™ program, which features works of art and workshops by contemporary Ontario artists. The exhibition *Free Worlds: Metaphors and Realities in Contemporary Hungarian Art*, organized by the Gallery, attracted a national/international circuit, with venues in Montreal and Oklahoma.

Fakes and Forgeries

Tom Thomson Memorial Art Gallery,
Owen Sound

From the Greeks to the Guggenheims: The History and Highlights of the Western Art Museum

Tom Thomson Memorial Art Gallery,
Owen Sound

AGO Collection in Focus / Artreach 25

Gerhard Richter: Helga Matura

Rodman Hall Arts Centre, St.
Catharines; Art Gallery of Windsor

Group of Seven's Sketches and Sketching

Tom Thomson Memorial Art Gallery,
Owen Sound

Hannah Höch: 1889-1978/Collages

McMaster Art Gallery, Hamilton

Heloise's Helpful Hints for Looking at Art

Thunder Bay Art Gallery

History of Sculpture

The Gallery/Stratford

Artreach 25

In the Name of Art, in the Name of

Science: Considerations of Conservation
Laurentian University Museum and
Art Centre, Sudbury; Tom Thomson
Memorial Art Gallery, Owen Sound;
Kitchener/Waterloo Art Gallery,
Kitchener; McMaster Art Gallery,
Hamilton

International Contemporary Sculpture

The Gallery/Stratford

Artreach 25

Inuit Sculpture: The Williamson Collection of the Art Gallery of Ontario

Rodman Hall Arts Centre, St.
Catharines; Art Gallery of Windsor

Artreach 25

The Pear and Its Pips: Auguste Bouquet and "La Caricature"

The Art Gallery of Peterborough;
Art Gallery of Hamilton

"A Real Amateur": The Elizabeth E. Dales Collection of Nineteenth-Century French Prints

Laurentian University Museum and
Art Centre, Sudbury

Techniques of Sculpture

The Gallery/Stratford

Artreach 25

Urban Inscriptions

Macdonald Stewart Art Centre,
Guelph

Uses and Enjoyments of Art for the 1990s

Beyond Bloomsbury II/The
Canadian Federation of University
Women, Oakville

Viewing Art for Intermediate and Secondary Divisions

Thunder Bay Art Gallery

Viewing Art with Sheila Greenspan

Thunder Bay Art Gallery

"Artists with Their Work" Program

**Stephen Andrews, Barbara Astman,
Brian Burnett, Jamelie Hassan, Ginette
Legaré and Ron Shuebrook: Stage III Re-
opening**

Art Gallery of Ontario

Artreach 25

**Rebecca Baird, Peter Dykhuis, Louise
Naguchi, Reinhard Reitzenstein, An
Whitlock and Akira Yoshikawa:
(C)OVERT - Indoor/Outdoor Sculpture
Installation**

Whitby Arts Inc., The Station
Gallery

Rebecca Baird and Sarindar Dhalwal: Installation

Grimsby Public Art Gallery

Stephen Andrews: Drawing

Macdonald Stewart Art Centre,
Guelph

Barbara Astman: Photographic Work

Robert McLaughlin Gallery, Oshawa
St. Lawrence College/Saint-Laurent
Art Gallery, Kingston; Thunder Bay
Art Gallery

Sheila Ayeart: Painting

Temiskaming Art Gallery,
Haileybury

Rebecca Baird: Sculpture/Installation

The Lindsay Gallery; Whitby Arts
Inc., The Station Gallery

Phillip Barker: Outdoor Performance

The Art Gallery of Peterborough,
Festival of Lights

Robert Flack: Painting and Photographic Work

Macdonald Stewart Art Centre,
Guelph

Jamelie Hassan: Installation

Thames Art Gallery, Chatham
Cultural Centre

Philip Hoffman: Film Screening

Grimsby Public Art Gallery

Annette Mangaard: Film Screening

Grimsby Public Art Gallery

Ian Murray: Video Installation

McIntosh Gallery, London, Ontario

Artreach 25

Louise Naguchi: Sculpture/Installation

Forest City Gallery, London, Ontario

Lee Paquette: Sculpture/Installation

Hamilton Artists' Inc. and Royal
Botanical Gardens

Paulette Phillips: Video Screening

Macdonald Stewart Art Centre,
Guelph

Reinhard Reitzenstein: Sculpture/Installation

The Art Gallery of Peterborough,
Festival of Lights; McIntosh Gallery,
London, Ontario (as part of Artreach
25); University of Waterloo Art
Gallery

Susan Rynard: Video Screening

White Water Gallery, North Bay

Steven Sanguedolce: Film Screening

Grimsby Public Art Gallery;
McIntosh Gallery, London, Ontario

Artreach 25

Brian Scott: Installation

Forest City Gallery, London, Ontario

Julie Voyce: Graphic Works

Whitby Arts Inc., The Station
Gallery

Ben Walmsley: Painting

Oakville Galleries: Centennial and
Gairloch Galleries

An Whitlock: Sculpture

Art Gallery of Northumberland,
Cobourg; Dundas Valley School of
Art; White Water Gallery, North
Bay

Justin Wonnacott: Photography

St. Lawrence College/Saint-Laurent
Art Gallery, Kingston

Akira Yoshikawa: Sculpture/Installation

Tom Thomson Memorial Art Gallery,
Owen Sound

School Group Visits

Despite the construction during the past year, the Gallery continued its popular program of school group visits in both English and French, for kindergarten age through to the OAC level. Programs addressed a variety of curricula including history, social sciences, mathematics, art history and visual art. In response to the new curriculum directions of the Ontario Ministry of Education, the Gallery developed several new school programs and revised existing ones.

Professional Development for Teachers

The Gallery offered a variety of professional development programs for teachers, which ranged from professional activity workshops and in-service training, to pre-visit orientation materials and teacher resource kits. These programs enabled educators to integrate elements of visual arts, art history and museology into their ongoing curriculum.

Gallery Talks and Tours

Gallery talks and guided visits were offered in English, French and Cantonese, from “whirlwind tours” of the new facility to more focused examinations of specific collections. Guided visits were also customized in response to special needs, such as signed talks for persons who are deaf, and those given for English-as-Second-Language groups. During the reopening, the Gallery launched a new program entitled “Ask Me.” Three afternoons each week, volunteer guides are stationed in contemporary galleries to respond to visitors’ questions about works of art.

Off the Wall! – Dr. Mariano Elia Hands On Centre

A new 2700-square-foot facility opened in January to house the Gallery’s popular hands-on program. A series of activity stations, from state-of-the-art computer technology to a portrait area with professionally made costumes, allows visitors of all ages to explore art through interaction.

Sunday Studio

The Gallery’s popular drop-in Sunday Studio continued in the Anne Tanenbaum Gallery School, and allowed visitors the opportunity to try their hand at drawing, painting, printmaking and sculpture.

Anne Tanenbaum Gallery School

Continuing a tradition that has spanned more than 60 years, the Gallery School offered a wide variety of studio art classes throughout the past year. Gallery School students benefit from both a spectacular studio space and access to an outstanding collection. Professional artists and instructors supervised students of all ages.



Management Responsibilities

The Board of Trustees, which is responsible for, among other things, the financial statements of the Art Gallery of Ontario (the "Gallery"), delegates to management the responsibility of the financial statement. Responsibility for their review is that of the Audit Committee. Each year the Trustees of the Gallery appoint independent auditors to examine and report directly to them on the financial statements. The financial statements were prepared by management in accordance with generally accepted accounting principles, which were consistently applied. Management maintains a system of internal accounting controls to ensure that transactions are accurately recorded on a timely basis, are properly approved and result in reliable financial statements. There are limits inherent in all systems based on the recognition that the cost of such systems should not exceed the benefits to be derived. Management believes its system provides the appropriate balance in this respect.

The Gallery's Audit Committee is appointed by the Board of Trustees annually and comprises three non-management individuals. The Committee meets with management and with the independent auditors (who have free access to the Audit Committee) to satisfy itself that each group is properly discharging its responsibilities and to review the financial statements and the independent auditors' report. The Audit Committee reports its findings to the Board of Trustees for its consideration in approving the financial statements for issuance to the members of the Gallery.

Glenn D. Lowry
Director

Auditors' Report

To the Trustees of the Art Gallery of Ontario:

We have audited the balance sheet of the Art Gallery of Ontario (the "Gallery") as at March 31, 1993 and the statement of financial activities for the year then ended. These financial statements are the responsibility of the Gallery's management. Our responsibility is to express an opinion on these financial statement based on our audit.

We conducted our audit in accordance with generally accepted auditing standards. Those standards require that we plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statements presentation.

In our opinion, these financial statements present fairly, in all material respects, the financial position of the Gallery as at March 31, 1993 and the results of its operations and the changes in its financial position for the year then ended in accordance with generally accepted accounting principles. As required by the Corporations Act (Ontario) we report that, in our opinion, these principles have been applied on a basis consistent with that of the preceding year.

The logo for Ernst & Young, featuring the company name in a stylized, handwritten script font.

Ernst & Young
Chartered Accountants

Toronto, Canada
May 28, 1993

Balance Sheet

Art Gallery of Ontario (Incorporated under the laws of Ontario as a Corporation without share capital)

As at March 31, 1993 (With comparative figures as at March 31, 1992; in thousands of dollars)

Assets	General Funds			Capital Funds				Total	
	Operating	Dining & Bookshop	Gallery Shop	Acquisitions	Special Exhibitions	Volunteer Activities	Building	1993	1992
Cash and short-term deposits	154	(175)	98	370	1		14	462	1,847
Marketable securities	289			54		593	173	1,109	3,861
Grants and accounts receivable	1,115	230	91	46		12	1563	3,057	3,835
Interfund receivable (payable)	864	(162)	(397)	717		(600)	(422)		
Inventory		28	398					426	424
Works of art, at nominal value				1				1	1
Fixed assets, at nominal value	1							1	1
	<u>2,423</u>	<u>(79)</u>	<u>190</u>	<u>1,188</u>	<u>1</u>	<u>5</u>	<u>1,328</u>	<u>5,056</u>	<u>9,969</u>

Liabilities and Fund Balances

Liabilities:									
Bank loans (Note 4)	3,900						14,914	18,814	14,732
Bank indebtedness									202
Accounts payable and accrued liabilities	2,394	121	190	55	1		571	3,332	4,758
Deferred revenue	650					5	1,805	2,460	594
	<u>6,944</u>	<u>121</u>	<u>190</u>	<u>55</u>	<u>1</u>	<u>5</u>	<u>17,290</u>	<u>24,606</u>	<u>20,286</u>

Contingency (Note 9)

Fund Balances:									
General	(4,521)	(200)						(4,721)	(4,335)
Volunteer									718
Acquisition				1,133				1,133	959
Special exhibitions (Note 6)									1,989
Expansion and repair							551	551	1,104
Stage III Expansion (Note 9)							(16,668)	(16,668)	(10,918)
The Grange							155	155	166
	<u>(4,521)</u>	<u>(200)</u>		<u>1,133</u>			<u>(15,962)</u>	<u>(19,550)</u>	<u>(10,317)</u>
	<u>2,423</u>	<u>(79)</u>	<u>190</u>	<u>1,188</u>	<u>1</u>	<u>5</u>	<u>1,328</u>	<u>5,056</u>	<u>9,969</u>

(See Notes to Financial Statements)

On behalf of the board:

Trustee – Mr. Michael A. Hasley

Trustee – Mr. Joseph L. Rotman

Statement of Financial Activities

Art Gallery of Ontario Year ended March 31, 1993 (With comparative figures for 1992; in thousands of dollars)

Revenue	General Funds			Capital Funds				Total	
	Operating	Dining & Bookshop	Gallery Shop	Acquisitions	Special Exhibitions	Volunteer Activities	Building	1993	1992
Grants (Note 10)									
Government of Ontario	10,511						1,415	11,926	9,463
Government of Canada	1,174						900	2,074	938
Metropolitan Toronto	597						3	600	584
Bookshop (Note 11)		184						184	563
Gifted Works of Art				13,015				13,015	7,039
Donations and bequests	1,450			162			33	1,645	1,055
Investment income, net (Note 3)	15			42	208	56	42	363	723
Annual membership fees	296							296	411
Other fees, admissions, and miscellaneous revenue	648	596	322			574		2,140	2,488
The Art Gallery of Ontario Foundation (Note 2)	347			44			650	1,041	392
Stage III Expansion (Note 9)							2,147	2,147	9,477
	15,038	780	322	13,263	208	630	5,190	35,431	33,133
Expenditures									
Administration, maintenance & security	5,994	494	236	7	10	390		7,131	7,988
Curatorial, extension, exhibitions	6,504							6,504	6,565
Education	1,273							1,273	1,919
Membership	359							359	321
Marketing and promotion	1,997							1,997	1,288
Restructuring Costs (Note 6)	1,299							1,299	
Bookshop (Note 11)		336						336	697
Cost of goods sold		164	168			213		545	771
Accession of art for collection									
Gifted				13,015				13,015	7,039
Purchased				128				128	1,867
Building repair and renovation			678				3,552	4,230	739
Stage III Expansion (Note 9)							7,847	7,847	20,395
	17,426	994	1,082	13,150	10	603	11,399	44,664	49,589
Excess (deficiency) of revenue over expenditures for the year	(2,388)	(214)	(760)	113	198	27	(6,209)	(9,233)	(16,456)
Fund transfers	2,391	(175)	760	61	(2,187)	(745)	(105)		
Net increase (decrease) in fund balances	3	(389)		174	(1,989)	(718)	(6,314)	(9,233)	(16,456)
Fund balances, beginning of year	(4,524)	189		959	1,989	718	(9,648)	(10,317)	6,139
Fund balances, end of year	(4,521)	(200)		1,133			(15,962)	(19,550)	(10,317)

(See Notes to Financial Statements)

March 31, 1993

1. Summary of significant accounting policies

The Art Gallery of Ontario (the "Gallery") is an agency of the Ministry of Culture, Tourism and Recreation of the Province of Ontario by virtue of the Art Gallery of Ontario Act 1966.

The financial statements of the Art Gallery of Ontario have been prepared on a going concern basis in accordance with generally accepted accounting principles consistently applied. The significant accounting policies are summarized below:

a) Fund Accounting

The accounts of the Gallery are maintained in accordance with the principles of fund accounting by which resources for various purposes are classified for accounting and reporting purposes into funds that are in accordance with the direction issued by the Board of Trustees. Transfers between the funds are made when approved by the Executive Committee. For financial reporting purposes, there are two groups of funds:

(i) The general funds include the day-to-day transactions of the Gallery's Operating, Dining & Book Shop, and Gallery Shop, whose profits and losses are shared equally between the Gallery and the Volunteer Committee.

(ii) The capital funds comprise funds which are not available to meet operating expenditures. The Acquisition Fund is primarily for the purchase of art and includes, at a nominal value of one thousand dollars, the Gallery's collection of works of art which have been donated to the Gallery or purchased by it. The Special Exhibitions Fund includes accumulated investment income, gifts and a grant from the Province of Ontario (Note 6). The Volunteer Activities Fund (including Art Rental and Sales Gallery, Impulse Shop, Jewellery Shop, Reproduction Shop, and other activities) was operated by the Volunteer Committee in the period up to December 31, 1992. During the year, the Gallery and the Volunteer Committee formed a joint venture to operate the new retail space (Note 11). The Building Fund includes amounts that are designated to finance expansion and major repairs to the Gallery's facilities, including the Stage III Expansion.

(b) Basis of Statement of Financial Activities

The statement of financial activities shows the funds received by, disbursed by or transferred between the various Gallery funds in the current reporting year using the accrual basis of accounting.

(c) Marketable Securities

Marketable securities are carried at market value.

(d) Inventory

Inventories of goods held for resale are valued at the lower of cost and net realizable value.

(e) Works of Art

In conformity with accounting policies generally followed by art museums, the value of works of art has been excluded from the balance sheet except for a nominal value of one thousand dollars. The value of art acquired by gift during the year is included in the statement of financial activities as revenue at appraised value as determined by independent appraisers. Purchased art is included in the statement of financial activities at cost and, together with gifted art acquired during the year, is shown as accession of art for collection.

(f) Fixed Assets

Fixed assets are accounted for as expenditures in the period they are acquired except for a nominal amount of one thousand dollars included in the balance sheet. Accordingly, no depreciation is recorded in the accounts.

(g) Grants, Donations and Bequests

Grants, donations and bequests are included in the statement of financial activities in the year received or receivable, except where the revenues are directed to a specific activity by the donor.

Funds for designated programs received prior to the year in which the program is to be carried out are recorded in the balance sheet as deferred revenue.

(h) Pledges

Pledges are not recorded as revenue until the pledged donations are received by the Gallery.

(i) Donated Services

The value of volunteer and other services donated to the Gallery is not recorded in the financial statements.

(j) Membership Fees

Annual membership fees are included in operating revenue as received.

2. The Art Gallery of Ontario Foundation

The Art Gallery of Ontario Foundation (the "Foundation") is incorporated under the laws of Ontario as a separate corporation without share capital and receives and manages the general endowment funds of the Gallery. The accounts of the Foundation are not included in the accompanying financial statements. Funds from the Foundation are given to the Gallery when approved by the independent Board of Trustees of the Foundation.

During the year, the Foundation contributed \$347,000, \$44,000 and \$650,000 respectively, to the Operating, Acquisition and Building Funds of the Gallery. In 1992, \$7,000 and \$385,000 respectively, were contributed to the Operating and Building Funds.

3. Investment Income

Included in investment income is \$100,000 net change in unrealized gain on marketable securities for the year (1992 – \$202,000).

4. Bank Loans

The Gallery has two lines of credit, one for operating purposes and one to finance the Stage III Expansion.

The line of credit for operating purposes is a \$4.5 million revolving demand loan bearing interest at the prime lending rate plus one quarter percent.

The line of credit for the Stage III Expansion is a \$15 million non-revolving demand loan, repayable in full on or before September 30, 1996, with an interest rate of prime plus one half percent. During the year, the Gallery made an appropriation in the accounts for a payment of \$100,000 to reduce the loan principal.

Interest expense for the Operating Fund and Stage III Expansion respectively is \$147,000 (1992 – \$54,000) and \$1,050,000 (1992 – \$220,000).

5. Pension Plan

The Gallery maintains a pension plan which covers substantially all of its employees. The plan provides retirees with pension benefits based on the greater of

length of service and the last five years of earnings or previous contributions. Actuarial reports were prepared as of January 1, 1993, based on management's best estimates of employee compensation levels, turnover, retirement rates, mortality, inflation and investment returns. Based on these estimates, the present value of the accrued pension benefits is approximately \$5,066,000 and the net assets available as at January 1, 1993 to provide these benefits is approximately \$5,426,000. Pension expense for the year was \$224,000 (1992 – \$232,000). As at March 31, 1993, there have been no significant changes in the value of assets available to meet these obligations.

6. Special Exhibitions Fund

In 1986 the Province of Ontario granted the Gallery \$1,500,000 for ongoing special exhibitions support. In June 1992, the Minister of Culture, Tourism and Recreation permitted the Gallery to liquidate the balance of the fund, originally intended for exhibitions and other programs, to assist with the costs of restructuring the staff and the reinstallation of the permanent collection. These costs, which primarily relate to salary expenses incurred by layoffs, are shown separately in the Statement of Financial Activities.

7. Income Tax

The Gallery is a registered non-profit organization under the Income Tax Act and is exempt from income tax.

8. Statement of Changes in Financial Position

A separate statement of changes in financial position is not presented as cash flows from operating, investing and financing activities are contained in the other financial statements.

9. Stage III Expansion

During the year, the Gallery completed the Stage III building program and the new facilities were opened to the public on January 24, 1993. The total cost of the construction was \$58 million. In addition, interest expense on the capital bank loan to date was \$1.3 million for a total cost of \$59.3 million.

At March 31, 1993, the Gallery had received \$42.6 million including grants, donations and interest income. In addition, pledges made by the private sector toward the Stage III Expansion project payable in 1993/94 and subsequent years amount to approximately \$6.1 million. These outstanding pledges are not recorded in the financial statements.

A subcontractor is claiming approximately \$600,000 in connection with the Stage III program. It is management's opinion that the claim is without merit and the amount, if any, of the settlement would not have a significant impact on the Gallery's financial position or operating results.

10. Grants

Details of Grant Revenue are as follows:

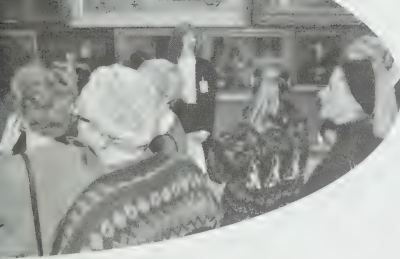
	(in thousands of dollars)	
	1993	1992
Government of Ontario		
Operating:		
Base Operating	\$ 9,588	\$ 8,557
Transition Funding	800	0
French Language Services	56	108
Miscellaneous Programs	5	9
Outreach Ontario	47	48
25th Anniversary		100
Experience (training)	15	15
Sub-total	<u>10,511</u>	<u>8,837</u>
Building:		
Capital Projects	1,415	626
Total Government of Ontario	<u>11,926</u>	<u>9,463</u>
Government of Canada		
Operating:		
Department of Communications		
Core Funding	214	214
Other Programs	679	332
Canada Council	281	82
	<u>1,174</u>	<u>628</u>
Acquisition:		
Department of Communications	0	310
Building:		
Department of Communications	900	0
Total Government of Canada	<u>2,074</u>	<u>938</u>
Metropolitan Toronto		
Operating:		
Core funding	571	575
Job creation	26	9
Historical Board	3	0
Total Metropolitan Toronto	<u>600</u>	<u>584</u>
Total Grants	<u>\$14,600</u>	<u>\$10,985</u>

11. Retail Joint Venture

During the year, the Gallery entered into an agreement with the Volunteer Committee to jointly operate all retail activities. All profits and losses are shared equally by the partners. The operations of the Bookshop to the time of its closure in December 1992 (now part of the joint venture) and Dining Services are reported together and the new Gallery Shop activities are reported separately. The net equity of the Bookshop of \$175,000 as at March 31, 1993, has been transferred as part of the Art Gallery's contribution to the Gallery Shop.

12. Comparative Financial Statements

Certain comparative figures have been reclassified to conform with the presentation adopted in the current year.



Courses/Lectures

A series of courses, lectures and walking tours in art history and art appreciation were offered throughout the year. Programs varied from one-hour sessions to series that ran for several weeks, and topics ranged from classical to contemporary art.

Film and Video

The Gallery significantly broadened the scope of its film and video presentations in the past year. The new 22-seat Film and Video Gallery, sponsored by Rogers Communications Inc., allows the collection of artists' films and videotapes to be exhibited on a regular basis within the context of more traditional art media. Between January and March 1993, three series were presented, highlighting Toronto film and video art and animation classics from Quebec.

In October 1992, the Gallery entered into partnership with Cinematheque Ontario, one of North America's most active repertory cinema ventures. This collaboration dramatically increased the Gallery's ability to offer a wide range of films from around the world. Cinematheque showed over 16 series in Jackman Hall, and featured both Canadian and international films.

When the Gallery reopened, its popular Friday noon-hour film series was re-established, which featured provocative arts documentaries.

Music

Music programming played an increasing role at the new Art Gallery of Ontario. Musical events included a specially commissioned gallery-tour performance of Alexina Louie's composition *Gallery Fantares, Arias and Interludes* by the Esprit Orchestra, and concerts by local performers such as Nu Black Nation, Lee Pui Ming and The Maple Trio.

Publications

In 1992/93 the Gallery published the following exhibition catalogues:

Back and Forth: Early Cinema and the Avant-Garde

Gerhard Richter: Helga Matura

Interventions

In the Name of Art, in the Name of Science:

Considerations of Conservation

Inuit Sculpture: The Williamson Collection of the

Art Gallery of Ontario

Robin Collyer: Idioms of Resistance

Urban Inscriptions





Edward P. Taylor Audio-Visual Centre

The Edward P. Taylor Audio-Visual Centre moved into a new facility in the Gallery's lower level. The centre is Canada's largest public loan facility for 35mm slides of art and architecture, and a wide variety of art-related videotapes and media kits are also available for short-term loans. The centre is a valuable resource for art historians, teachers, students, artists and others across Canada.

Edward P. Taylor Research Library and Archives

The Art Gallery of Ontario houses Toronto's premier art research library. The library's collection includes 100,000 volumes, 40,000 documentation files on Canadian art and artists, manuscript collections and publications in microform. During the institution's expansion project, the library moved to larger quarters, and in January 1993 opened to the public. The library also houses the institutional archives of the Art Gallery of Ontario.

Marvin Gelber Print and Drawing Study Centre

The new Marvin Gelber Print and Drawing Study Centre allows for greater public access to the Gallery's collection of over 11,000 works on paper. Works in the study centre are organized alphabetically by country and period and are now easily retrieved through a card index and computerized system.

Photographic Resources

A large selection of photographs, slides and ektachromes of works of art in the Gallery's permanent collection and special exhibitions are available for research, study and reproduction through Photographic Resources. The centre now resides in larger quarters, which has improved its accessibility to the public.

Gallery Shop

In January the Gallery's retail activities were consolidated in part of the new Fredrik S. Eaton Wing along Dundas Street. The new Gallery Shop features a unique and varied selection of gifts, jewellery, books, cards, posters and reproductions, and is now home to the Art Rental and Sales Gallery. The Gallery Shop is operated as a joint venture between the Art Gallery of Ontario and its Volunteer Committee. All proceeds help support Gallery activities.



Dining Services

The Gallery's expanded facility provides a full range of dining services from casual meals and snacks in the café to a full international menu in the restaurant. The new glass-enclosed Atrium Bar, with its view of Grange Park, provides an ideal location for a drink or a light lunch or dinner, and the Ridley Members' Lounge, which overlooks Walker Court, offers members a place to enjoy a quiet break. The Gallery also provides a unique setting for special events and receptions organized by its corporate and private clients.

Volunteer Activities

Volunteers are one of the Art Gallery of Ontario's most valuable resources. Over 1,000 volunteers enhance the institution's operation through their contribution to and participation in virtually every area of the Gallery.



The Grange

Volunteers are responsible for the operation of The Grange and its programs. Built in 1817, The Grange was the Gallery's first home and is the oldest existing brick house in Toronto. It has been fully restored to its 1830s splendour, and is run as a 'living' museum. Activities in 1992/93 featured a range of special events, including lectures and guided tours for children, adults and English-as-Second-Language groups.

Retail Activities

The Gallery Shop is operated as a joint venture between the Art Gallery of Ontario and its Volunteer Committee. The Volunteer Committee is responsible for the staffing and product selection of the Gift, Jewellery and Reproduction areas, as well as the Art Rental and Sales Gallery, and is also involved in product development. All proceeds from the Gallery Shop help support Gallery activities.

Docents

The Gallery's volunteer docents trained extensively this past year to become familiarized with the Gallery's new spaces and installations. Docents provided gallery talks and tours for adult and school groups and launched the recent "Ask Me" program in the contemporary galleries.

Fund-Raising

Our volunteers are known for their excellent fund-raising skills. During the past year, the volunteers planned the highly successful AGOrgeous Garage Sale and actively participated in the organization of the Gallery's opening gala. Funds raised by the volunteers are directed to various Gallery activities, such as the acquisition of works of art for the Gallery's permanent collection, exhibition and program sponsorship, and acquisitions for the library and audio-visual centre. Funds raised also went toward the completion of the new Volunteer Centre.

Travel AGO/Gallery Hopping

The Volunteer Committee organizes trips that focus on the art and architecture of cities around the world. In 1992/93, Travel AGO organized visits to London, Nice, Rome, and Australia/New Zealand.

Gallery Hopping offers members short trips to local treasures, new galleries and special exhibitions. Gallery Hops this year included visits to centres in Toronto, southern Ontario, Montreal, New York, Chicago and Washington, D.C.

Membership Centre

Throughout 1992/93 volunteers staffed the Libby and Blair MacAulay Membership Centre in George Weston Hall, where they offered information about membership benefits, and sold or renewed memberships.





Resource Centres

With the help of volunteers, various resource centres throughout the Gallery are more accessible to the public. In 1992/93 their participation enabled the Gallery to extend the public hours in the Marvin Gelber Print and Drawing Study Centre, the Edward P. Taylor Research Library and Archives, and the Dr. Mariano Elia Hands On Centre.

Junior Committee

The Junior Committee of the Volunteer Committee focuses on educational programs and services, and fund-raising. In 1992/93 the Junior Committee took school groups on tours of The Grange, and were also responsible for the product selection and staffing of the Gallery Shop's children's section. The Junior Committee's Annual Spring Gala raised funds that were directed toward the purchase of contemporary women's art.

Young Associates

The Young Associates, a special committee of the Volunteer Committee, develop and present programs and events geared to Gallery members in their 20s and 30s. Highlights during the year included a Halloween gala, a festive holiday party in December, and ArtCycle, an annual cycling tour of architecture and outdoor art in Toronto. The Young Associates also actively raise funds for children's educational programs in the Anne Tanenbaum Gallery School.

Annual Giving Fund

Each year the Gallery conducts a fund-raising campaign known as the Annual Giving Fund. Monies raised help to support exhibition and education programs, the purchase of works of art, special projects and capital maintenance. Contributors to the fund include individuals, corporations and foundations, with support ranging from program sponsorship to designated donations for specific uses to general contributions for overall operations. The Gallery depends on the generosity of supporters to the Annual Giving Fund so that it can continue to provide a wide range of programs and services to the public.

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Cover: Adaptation of Michael Snow's *Walking Woman*, c.1966. © Michael Snow

Back page: The Gallery's new Joey and Toby Tanenbaum Sculpture Atrium. Photo: Steven Evans, Toronto



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